



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

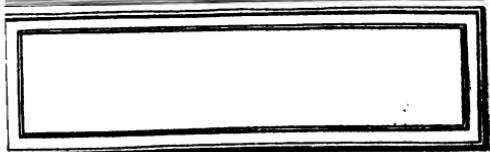
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

YC 51701

GIFT OF

Felix Flügel







UNIV. OF
CALIFORNIA

A K E Y
TO THE
CLASSICAL PRONUNCIATION
OF

Greek, Latin, and Scripture Proper Names;
IN WHICH
THE WORDS ARE ACCENTED AND DIVIDED INTO SYLLABLES

EXACTLY AS THEY OUGHT TO BE PRONOUNCED,
ACCORDING TO RULES DRAWN FROM ANALOGY AND THE BEST USAGE.

TO WHICH ARE ADDED,
TERMINATIONAL VOCABULARIES

OF
HEBREW, GREEK, AND LATIN PROPER NAMES,
IN WHICH

THE WORDS ARE ARRANGED ACCORDING TO THEIR FINAL SYLLABLES,
AND CLASSED ACCORDING TO THEIR ACCENTS ;
By which the General Analogy of Pronunciation may be seen at one view, and
the Accentuation of each word more easily remembered.

CONCLUDING WITH
Observations on the Greek and Latin Accent and Quantity;

WITH
SOME PROBABLE CONJECTURES ON THE METHOD OF FREEING THEM
FROM THE OBSCURITY AND CONFUSION IN WHICH THEY ARE
INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

*Si quid novisti rectius istis,
Candidus imperti : si non, his utere mecum. Hor.*

The SEVENTH EDITION.

BY JOHN WALKER,
AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, &c.

LONDON :

PRINTED FOR T. CADELL, LONGMAN, HURST, REES, ORME, AND BROWNE,
BALDWIN, CRADOCK, AND JOY, J. ROBINSON, G. AND W. B.
WHITTAKER, AND SIMPKIN AND MARSHALL.

1822.

TO MIKU
AMGONLIAO

PA267
W3
1822

J. McCreary, Tooke-Court,
Chancery-Lane, London.

T. L.

P R E F A C E.

THE Critical Pronouncing Dictionary of the English Language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages; but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works—readers of history, politics, poetry—all who converse on subjects ever so little above the vulgar, have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy must necessarily be acceptable to the Public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained

in that precious repository of divine truth should be rendered as easy as possible to the reader, cannot be doubted: and the very frequent occasions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the religious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him who produces an after-work inferior to those that have gone before.

ADVERTISEMENT

TO

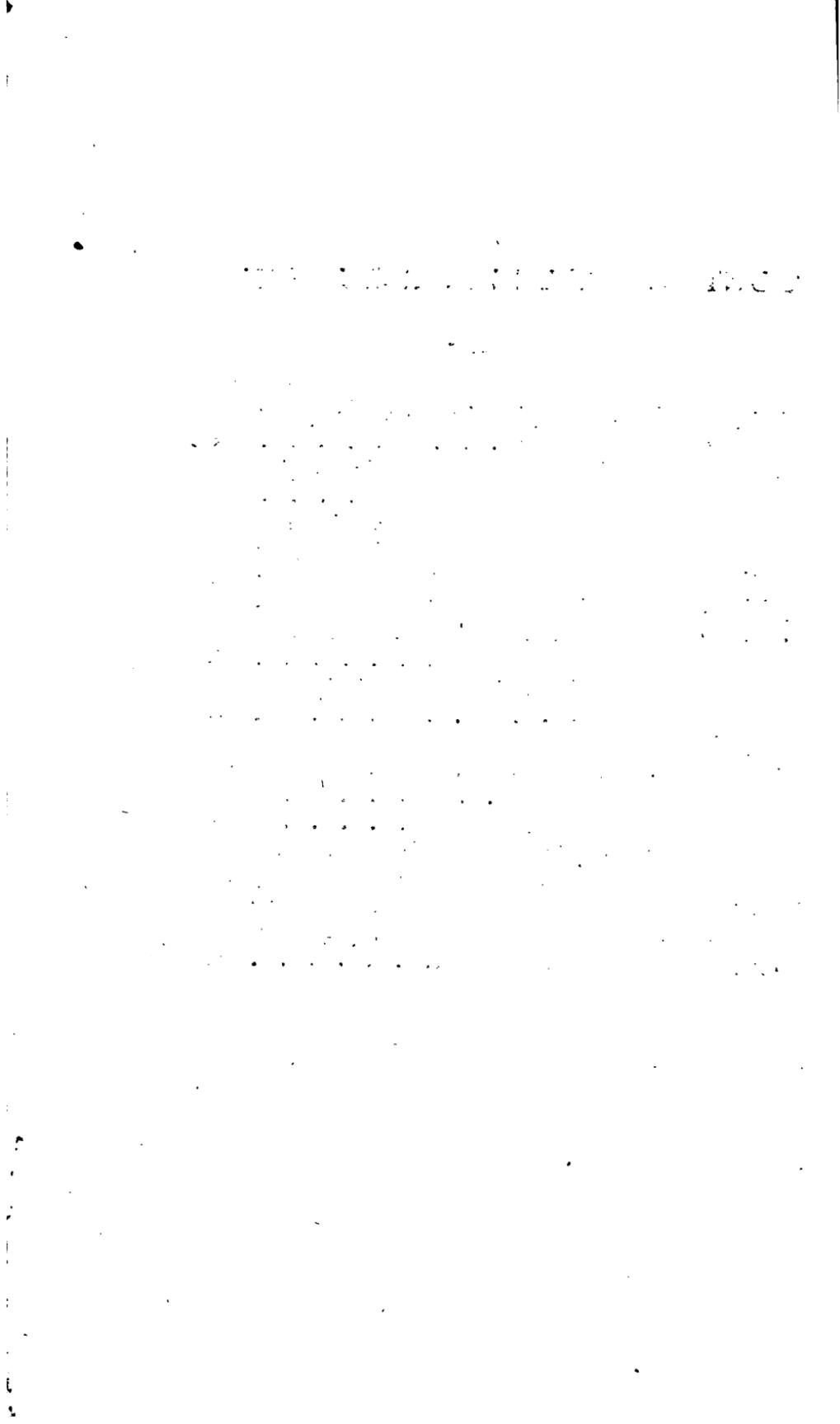
THE SECOND EDITION.

THE favourable reception of the first edition of this work has induced me to attempt to make it still more worthy of the acceptance of the public, by the addition of several critical observations, and particularly by two Terminational Vocabularies of Greek and Latin, and Scripture Proper Names. That so much labour should be bestowed upon an inverted arrangement of these words, when they had already been given in their common alphabetical order, may be matter of wonder to many persons, who will naturally inquire into the utility of such an arrangement. To these it may be answered, that the words of all languages seem more related to each other by their terminations than by their beginnings; that the Greek and Latin languages seem more particularly to be thus related; and classing them according to their endings seemed to exhibit a new view of these languages, both curious and useful: for as

their accent and quantity depend so much on their termination, such an arrangement appeared to give an easier and more comprehensive idea of their pronunciation than the common classification by their initial syllables. This end was so desirable as to induce me to spare no pains, however dry and disgusting, to promote it; and if the method I have taken has failed, my labour will not be entirely lost if it convinces future prosodists that it is not worthy of their attention.

CONTENTS OF THE INTRODUCTION.

	PAGE
<i>The pronunciation of Greek and Latin not so difficult as that of our own language</i>	ix
<i>The ancient pronunciation of Greek and Latin, a subject of great controversy among the learned</i>	ibid.
<i>The English, however faulty in their pronunciation of Greek and Latin, pronounce them, like other European nations, according to the analogy of their own language</i>	x
<i>Sufficient vestiges remain to prove that the foreign pronun- ciation of the Greek and Latin letters is nearer to the ancient than the English—(Note)</i>	ibid.
<i>The English pronunciation of Greek and Latin injurious to quantity</i>	xi
<i>No sufficient reason for altering the present pronunciation on these accounts</i>	xiii
<i>Rule for accenting Latin words</i>	xiv
<i>Rule for accenting Greek proper names</i>	xv
<i>Probable conjecture why the terminations tia and tio in Greek appellatives have not the same sound as in Latin—(Note)</i>	xvi
<i>Importance of settling the English quantity with which we pronounce Greek and Latin proper names, and particu- larly that of the unaccented syllables</i>	xx



INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it*. Till these points are settled, the English may well be al-

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that Cicero is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserts; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. *Middleton De Lat. Liter. Pronun. Dissert.*

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè (de literâ *G* loquente) quām peccamus? Italorum enim plerique ut *Z* exprimunt, Galli et Belgiae ut *J* consonantem. Itaque illorum est *Lezere*, *Fuzere*; nostrum, *Leiere*, *Fuiere* (*Lejere*, *Fujere*). Omnia imperitè, ineptè; Germanos saltem audite, quorum sonus hic germanus, *Legere*, *Tegere*; ut in *Lego*, *Tego*, nec unquam variant: at nos ante *I*, *E*, *A*, *Y*, semper dicimusque *Jemam*, *Jatulos*, *Jinjicam*, *Jyrum*; pro istis, *Gemmam*, *Gatulos*, *Gingivam*, *Gyrum*. Mutemus aut vapulemus.—*Lipsius. De Rect. Pron. Ling. Lat. p. 71.* Hinc factum

" The falsification of the harmony by English scholars in
" their pronunciation of Latin, with regard to essential points,
" arises from two causes only : first, from a total inattention to
" the length of vowel sounds, making them long or short
" merely as chance directs ; and, secondly, from sounding double
" consonants as only one letter. The remedy of this last fault
" is obvious. With regard to the first, we have already ob-
" served, that each of our vowels hath its general long sound,
" and its general short sound totally different. Thus the short
" sound of *e* lengthened is expressed by the letter *a*, and the
" short sound of *i* lengthened is expressed by the letter *e* : and
" with all these anomalies usual in the application of vowel
" characters to the vowel sounds of our own language, we pro-
" ceed to the application of vowel sounds to the vowel charac-
" ters of the Latin. Thus in the first syllable of *sidus* and *no-*
" *mén*, which ought to be long ; and of *miser* and *onus*, which
" ought to be short ; we equally use the common long sound of
" the vowels ; but in the oblique cases, *sideris*, *nominis*, *miseri*,
" *onéris*, &c., we use quite another sound, and that a short one.
" These strange anomalies are not in common to us with our
" southern neighbours the French, Spaniards, and Italians.
" They pronounce *sidus* according to our orthography, *seedus*,
" and in the oblique cases preserve the same long sound of the
" *i* : *nomen* they pronounce as we do, and preserve in the oblique
" cases the same long sound of the *o*. The Italians also, in their
" own language, pronounce doubled consonants as distinctly as
" the two most discordant mutes of their alphabet. Whatever,
" therefore, they may want of expressing the true harmony of the
" Latin language, they certainly avoid the most glaring and absurd
" faults in our manner of pronouncing it.

" It is a matter of curiosity to observe with what regularity
" we use these solecisms in the pronunciation of Latin. When
" the penultimate is accented, its vowel, if followed but by a
" single consonant, is always long, as in Dr. Forster's examples.
" When the antepenultimate is accented, its vowel is, without
" any regard to the requisite quantity, pronounced short, as in

" *mirabile, frigidus*; except the vowel of the penultimate be followed by a vowel, and then the vowel of the antepenultimate is with as little regard to true quantity pronounced long; as in *maneo, redeat, odium, imperium*. Quantity is however vitiated to make *i* short even in this case, as in *oblioio, vinea, virium*. The only difference we make in pronunciation between *vinea* and *venia* is, that to the vowel of the first syllable of the former, which ought to be long, we give a short sound; to that of the latter, which ought to be short, we give the same sound, but lengthened. *U* accented is always before a single consonant pronounced long, as in *humerus, fugiens*. Before two consonants no vowel sound is ever made long, except that of the diphthong *au*; so that whenever a doubled consonant occurs, the preceding syllable is short*. Unaccented vowels we treat with no more ceremony in Latin than in our own language." *Essay upon the Harmony of Language*, page 224.

Printed for Robson, 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not, as this writer observes in the first part of the quotation, merely *as chance directs*, but, as he afterwards observes, *regularly*, and he might have added according to the analogy of English pronunciation, which, it may be observed, has a genius of its own; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. "We have reason to suppose," says he, "that our usual accentuation of Latin, however it may want of many elegancies in the pronunciation of the Augustan age, is yet sufficiently just to give with tolerable accuracy that part of the

* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: *Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptum numerum intelligas, dum multæ breves producuntur, et contrâ plurimæ longæ corripiuntur.* *Besa de Germ. Pron. Græcae Lingue*, p. 50.

" general-harmony of the language of which accent is the efficient. We have also a pretty full information from the poets " what syllables ought to have a long, and what a short quantity. " To preserve, then, in our pronunciation, the true harmony of " the language, we have only to take care to give the vowels a " long sound or a short sound, as the quantity may require ; and " when doubled consonants occur, to pronounce each distinctly."

Ibid. page 228*.

In answer to this plea for alteration, it may be observed, that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us ; but I think I may appeal to the experience of every one who has had an opportunity of making the experiment, that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able, *on many occasions, to make the worse appear the better reason* : but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we have to our own pronunciation ; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the ef-

* By what this learned author has observed of our vicious pronunciation of the vowels by the long and short sound of them, and from the instances he has given, he must mean that length and shortness which arises from extending and contracting them, independently of the obstruction which two consonants are supposed to occasion in forming the long quantity. Thus we are to pronounce *Menus* as if written and divided into *Man-nus*; and *Paxsus* as if written *Pax-nus*, or as we always hear the word *Panis* (bread); for in this sound of *Paxsus* there seems to be no necessity for pronouncing the two consonants distinctly or separately, which he seems to mean by distinctly, because the quantity is shown by the long sound of the vowel : but if by distinctly he means separately, that is as if what is called in French the schéva or mute e were to follow the first consonant, this could not be done without adding a syllable to the word ; and the word *Paxsus* would in that case certainly have three syllables, as if written *Pan-eh-nus*.—See *Observations on the Greek and Latin Accent and Quantity*, sect. 24.

ficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and this depends so much on the quantity of the vowels, that we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added, of almost all Greek words likewise*. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that; and if short we accent the antepenultimate.

The Rules of the Latin Accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsa monosyllaba dictio ponit.
Exacuit sedem dissyllabon omne priorem.
Ex tribus, extollit primam penultima carta:
Extollit seipsam quando est penultima longa.

These rules I have endeavoured to express in English verse:

Each monosyllable has stress of course;
Words of two syllables, the first enforce;
A syllable that's long, and last but one,
Must have the accent upon that or none;
But if this syllable be short, the stress
Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin Languages, is that in the Latin *et*

* That is, in the general pronunciation of Greek; for, let the written accent be placed where it will, the quantitative accent, as it may be called, follows the analogy of the Latin.

and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation*; *persuasio*, *persuasion*, &c.; and that in the Greek the same letters retain their pure sound, as φιλαυτία, ἀγνωσία, προσβασία, &c. τ. λ.* This difference, however, with very few exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable

* "The Greek language," says the learned critic, "was happy in not being understood by the Goths, who would as certainly have corrupted the *t* in *atia*, *atia*, &c. into *atia*, *atia*, &c. as they did the Latin *metio* and *deco* into *mashio* and *doshet*." This, however, may be questioned; for, if in Latin words this impure sound of *t* takes place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c.; but not when the accent follows the *t*, and is on the following vowel, as in *sacras*, *societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *ite* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* and *s* should go into the sound of *sh*; why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel preserved the preceding *r* from going into the sound of *sh*, as it was a difference of accentuation that occasioned this impure sound of *t* in the Latin language? for though *i* at the end of words, when followed by a long vowel, or a vowel once long and afterwards contracted, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *r* when followed by *i* and another vowel, had not assumed the sound of *s*; for the Sigma would not have failed to accuse him of a usurpation of her powers, as he had done of her character: and if we have preserved the *r* pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented *i* in so great a number of words, than any adherence to the ancient rules of pronunciation, which invariably affirm, that the consonants had but one sound; unless we except the *y* before *r*, *s*, *x*, *ξ*; as δύσις, δύναμις, δημόσια, &c. τ. λ. where the *y* is sounded like *r*: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the *r*, and made a *y* of it; for, says he, it is ridiculous to suppose that *r* was changed into *y*, and at the same

time

† Ainsworth on the letter *T*.

was long, the accent could scarcely be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of the accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes* and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin*.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the ancients indulged a variety, and the moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,
Disciples then are free,

This, however, has not been entirely neglected. Where there

time that γ should be pronounced like ν. On the contrary, Scaliger says, that where we find a ν before these letters, as ανγες, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter; which, as Vossius observes, should seem to demand something particular and uncommon,

It is reported of Scaliger, that when he was accosted by a Scotchman in Latin, he begged his pardon for not understanding him, as he had never learned the Scotch language. If this was the case with the pronunciation of a Scotchman, which is so near that of the Continent, what would he have said to the Latin pronunciation of an Englishman? I take it, however, that this diversity is greatly exaggerated.

* This, however, was contrary to the general practice of the Romans: for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur, (Latine versa) Græcos accentus habebunt: nam cum dicimus Thyas, Nais, acutum habebit posterior accentum; et cum Themistio, Calypso, Theano, ultimam circumflexi videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro.* “If Greek nouns turned into Latin are pronounced with the same letters, “they have the Greek accent: for when we say *Thyas*, *Nais*, the latter syllable “has the acute accent; and when we pronounce *Themistio*, *Calypso*, *Theano*, “we see the last syllable is circumflexed; neither of which is ever seen in Latin “words, or very rarely.”—*Servius. Forster. Reply*, page 31, Notes 32, bott.

has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide: though, as Labbe says, "Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam."

But the most important object of the present work is settling the *English quantity*, (see Rules 20, 21, 22) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the Author hopes he has given to the Public a work not entirely unworthy of their acceptance.

R U L E S

FOR

PRONOUNCING THE VOWELS

OF

GREEK AND LATIN PROPER NAMES.

1. **E**VERY vowel with the accent on it at the end of a syllable is pronounced as in English, with its first long open sound; thus *Ca' to**, *Philome' la*, *Ori' on*, *Pho' cion*, *Lu' cifer*, &c. have the accented vowels sounded exactly as in the English words *pa' per*, *me' tre*, *sp'i der*, *no' ble*, *tu' tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in the English: thus *Man' lius*, *Pen' theus*, *Pin' darus*, *Col' chis*, *Cur' tius*, &c. have the short sound of the accented vowels, as in *man' ner*, *plen' ty*, *prin' ter*, *col' lar*, *cur' few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Ma-
gi' tri*, or the plural number, as in *De' ci*, has the long open sound, as in *vi' al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and pre-
terperfect tenses of verbs, is always long; and consequently

* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achi' vi**.

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i* and the diphthong *a* conclude a word, they are both pronounced like *e*, as *Harpyia*, *Harpy e-e*.

5. The diphthongs *æ* and *œ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *Œta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *Œdipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are generally pronounced like long *i*.—For the vowels *eu* in final syllables, see the word *Idomenus*: and for the *ou* in the same syllables, see the word *Antinous*, and similar words, in the Terminational Vocabulary.

6. *Y* is exactly under the same predicament as *i*. It is long when ending an accented syllable, as *Cy'rus*; or when ending an unaccented syllable if final, as *Æ'gy*, *Æ'py*, &c.: short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial syl-

* This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meagre, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrieda*, *Edwina*, &c. turned into *Elfreeda*, *Edveena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

† See *Elegeia Hygeia*, &c. in the Terminational Vocabulary of Greek and Latin Proper Names.

lable not under the accent, as *Ly-cur' gus*, pronounced with the first syllable like *lie*, a falsehood; and *Lysimachus*, with the first syllable like the first of *legion*; or nearly as if divided into *Lys-im'a-chus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Di'a'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92, and the letter *A*.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evoe*, *Amphitrite*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius* altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine*, from *Proserpina*, undergoes the same alteration. *Thebes*, and *Athens*, derived from the Greek Θῆβαι, and Ἀθῆναι, and the Latin *Thebæ* and *Athenæ*, are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek Κρήτη, and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word Εκατών, in English is universally contracted into two, by sinking the final *e*. Shakspeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“ Why how now, Hecat? you look angrily.”—*Act IV.*

Perhaps this was no more than a poetical licence to him: but the actors have adopted it in the songs in this tragedy:

“ *He-cate, He-cate, come away*”

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word: and the rest of the world have followed them.

The Roman magistrate, named *Aedilis*, is anglicised by pronouncing it in two syllables, *A'dile*. The capital of Sicily, *Syracuse*, of four syllables, is made three in the English *Syr'acuse*; and the city of *Tyrus*, of two syllables, is reduced to a monosyllable in the English *Tyre*.

Rules for pronouncing the Consonants of Greek and Latin Proper Names.

9. *C* and *G* are hard before *a, o, and u*, as *Cato, Comus, Cures, Galba, Gorgon, &c.*—and soft before *e, i, and y*, as *Cebes, Scipio, Scylla, Cinna, Geryon, Geta, Gillus, Gyges, Gymnosophista, &c.**

10. *T, S, and C*, before *ia, ie, ii, io, iu, and eu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian, Statius, Portius, Portia, Socias, Caduceus, Accius, Helvetii, Masia, Hesiod, &c.* pronounced *Tashian, Stasheus, Porsheus, Porshea, Sosheas, Cadusheus, Aksheus, Helveshei, Mezhea, Hezhead, &c.* See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450, 451,

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic, Heterogeneous, &c.*, it is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such innuendoes of their erudition, should give in to this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced, as inconsistent with true taste as it is with neatness and uniformity.

459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c. See the word *Satiety* in the Crit. Pron.-Dict.

11. *T*, and *S*, in proper names, ending in *tia*, *sia*, *cyon*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemizhea*, and *Aspashea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galaſhea*, *Arashea*, *Aloshea*, and *Bashēa*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating with so vulgar an English termination: thus, though *Æsion*, *Jasion*, *Dionysion*, change the *s* into *z*, as if written *Æzion*, *Jazion*, *Dionizion*, the *z* does not become *zh*: but *Philistion*, *Gratian*, *Eurytion*, *Dotion*, *Androtion*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stration*, *Sotion*, *Æantion*, *Pallantion*, *Ætion*, *Hippocrateion*, and *Amphyction*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude, by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin *proper* names are pronounced alike; and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Colchis*, &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pro-

nounced as if written *Skedius, Skeria, &c.*; and *c* before *n* in the Latin prænomen *Cneus*, or *Cnaeus* is mute; so in *Cnopus, Cnosus, &c.* and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*—pronounced *Nopus, Nosus, Teatus, and Nidus*.

13. At the beginning of Greek words we frequently find the uncombinable consonants *MN, TM, &c.*; as *Mnemosyne, Mnemidamus, Mneus, Mnesteus, Tmolus, &c.* These are to be pronounced with the first consonant mute, as if written *Nemøyne, Nesidamus, Neus, Nesteus, Molus, &c.* in the same manner as we pronounce the words *Bdellium, Pneumatic, Gnomon, Mnemonics, &c.* without the initial consonant. The same may be observed of the *C* hard like *K*, when it comes before *T*; as *Ctesiphon, Ctesippus, &c.* Some of these words we see sometimes written with an *e* or *i* after the first consonant, as *Menestius, Timolus, &c.*, and then the initial consonant is pronounced.

14. *Ph*, followed by a coasonant, is mute, as *Phthia, Phthiotis*, pronounced *Thia, Thiotis*, in the same manner as the naturalized Greek word *Phthisick*, pronounced *Tisick*.

15. *Ps*:—*p* is mute also in this combination, as in *Psyche, Psammetichus, &c.* pronounced *Syke, Sammeticus, &c.*

16. *Pt, p* is mute in words beginning with these letters when followed by a vowel, as *Ptolemy, Pterilas, &c.* pronounced *Tolemy, Terilas, &c.*; but when followed by *l*, the *t* is heard, as in *Tlepolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *x* in *Zmilaces*.

17. The letters *S, X, and Z*, require but little observation, being generally pronounced as in pure English words. It may, however, be remarked, that *s*, at the end of words, preceded by any of the vowels but *e*, has its pure hissing sound; as *mas, dis, os, mus, &c.*—but when *e* precedes, it goes into the sound of *z*; as *pes, Thersites, vates, &c.* It may also be observed, that when it ends a word preceded by *r* or *n* it has the sound of *z*. Thus the letter *s* in *mens, Mars, mors, &c.* has the same sound as in the English words *hens, stars, wars, &c.* X

when beginning a word or syllable, is pronounced like *z*; as *Xerxes*, *Xenophon*, &c. are pronounced *Zerkzes*, *Zenophon*, &c. *Z* is uniformly pronounced as in English words: thus the *z* in *Zeno* and *Zeugma* is pronounced as we hear it in *zeal*, *zone*, &c.

Rules for ascertaining the English Quantity of Greek and Latin Proper Names.

18. It may at first be observed, that in words of two syllables, with but one consonant in the middle, whatever be the quantity of the vowel in the first syllable in Greek or Latin, we always make it long in English: thus *Crates* the philosopher, and *crates* a hurdle; *decus* honour, and *dedo* to give; *ovo* to triumph, and *ovum* an egg; *Numa* the legislator, and *Numen* the divinity, have the first vowel always sounded equally long by an English speaker, although in Latin the first vowel in the first word of each of these pairs is short*.

19. On the contrary, words of three syllables, with the accent on the first and with but one consonant after the first syllable, have that syllable pronounced short, let the Greek or Latin quantity be what it will; thus *regulus* and *remora*, *mimicus* and *minium*, are heard with the first vowel short in English pronunciation, though the first word of each pair has its first syllable long in Latin: and the *u* in *fumigo* and *fugito* is pronounced long in both words, though in Latin the last *u* is short. This rule is never broken but when the first syllable is followed by *e* or *i* followed by another vowel: in this case the vowel in the first syllable is long, except that vowel be *i*: thus *lamia*, *genius*, *Libya*, *doceo*, *cupio*, have the accent on the first syllable, and this syllable is pronounced long in every word but *Libya*, though in the original it is equally short in all.

20. It must have frequently occurred to those who instruct youth, that though the quantity of the accented syllable of long proper names has been easily conveyed, yet that the quantity of

* The only word occurring to me at present, where this rule is not observed, is *Canon*, a Rule, which is always pronounced like the word *Cannon*, a piece of ordnance.

the preceding unaccented syllables has occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only is, in our pronunciation of Latin, as well as in English, short: thus *fabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this we pronounce long, though short in Latin. But if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganens*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent: for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus*, *Heliodorus*, *Gabinianus*, *Herodianus*, and *Volusianus*, every vowel preceding the diphthong is long but *i*; just as we should pronounce these words in the English words *amiability*, *mediatorial*, *propitiation*, *excoriation*, *centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, No. 544.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the primary accent but *u*, unless followed by

a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus*, *Æschines*, &c. and the antepenultimate *i*, even though it be followed by such a diphthong; as *Eleusinia*, *Ocrysia*, &c.—so we shorten the first syllable of *Æsculapius*, *Ænobarbus*, &c. because the first syllable of both these words has the *secondary accent*: but we pronounce the same vowels long in *Æthiopia*, *Ægialeus*, *Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian*, *Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus*, and the *y* short in *clypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words in the following vocabulary, that does not seem to convey the actual pronunciation. Thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sulpit'i-us*, *A-nic'i-um*, *Ar-te-mis'i-um*, &c. we fancy the syllable after the accent deprived of a consonant closely united with it in sound, and which, from such a union, derives an aspirated sound, equivalent to *sh*. But as the sound of *t*, *c*, or *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner, than into *Sul-pi'ti-us*, *A-ni'ci-um*, *Ar-te-mi'si-um*, as in the latter mode the *i* wants its shortening consonant, and might, by some speakers, be pronounced, as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra'tus*, *Ac-i-da'li-a*, *Tig-el-li'nus*, *Teg'y-ra*, &c. where the *c* and *g* ending a syllable, we at first sight think them to have their hard sound; but, by observing the succeeding vowel

we soon perceive them to be soft, and only made to end a syllable in order to determine the shortness of the vowel which precedes.

25. The general rule therefore of quantity indicated by the syllabication adopted in the vocabulary is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not; and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable is long whether the accent be on it or not, and that the vowel *i* (3) (4) when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long open sound as if the accent were on it: and the same may be observed of the letter *y*.

Rules for placing the accent of Greek and Latin Proper Names.

26. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation, the accent on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Cato*, *Ceres*, *Comus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 503, and the word *Drama*.

27. Polysyllables, adopted whole from the Greek or Latin into English, have generally the accent of the Latin: that is, if the penultimate be long, the accent is on it, as *Severus*, *Democedes*, &c.; if short, the accent is on the antepenultimate, as *Demosthenes*, *Aristophanes*, *Posthumus*, &c. See Introduction.

28. When Greek or Latin Proper Names are anglicised, either by an alteration of the letters, or by cutting off the latter syllables, the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word. Thus *Proserpina* has the accent on the second

syllable ; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c. See the word *Academy*, in the Critical Pronouncing Dictionary.

29. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, let the learned do all they can to hinder it : thus, after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakspeare :

" *Hype' rion's* curls, the front of Jove himself."—*Hamlet*.

" _____ that was to this

" *Hype' rion* to a Satyr."

Ibid.

" _____ next day after dawn,

" Doth rise and help *Hype' rion* to his horse. *Henry Vth*.

So Cooke, in his translation of *Hesiod's Theogony*, follows the accentuation of Shakspeare :

Hyperion and *Japhet*, brothers, join ;
Thea and *Rhea* of this ancient line
Descend; and *Themis* boasts the source divine. } }

The fruits of *Thisa* and *Hyperion* rise,
And with resplendent lustre light the skies.

After this established pronunciation, I say, how hopeless, as well as useless, would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions ; but, in reading or speaking English, must be left to those who would rather appear learned than judicious. But *Acrion*, *Arion*, *Amphion*, *Echion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Ærion*, *Ophion*, *Methion*, *Axion*, *Eion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably : while *Ethalion*, a word of the same form and origin, is pronounced with the accent on the antepenultimate,

like *Deucalion* and *Pygmalion*: and this, if I mistake not, is the common pronunciation of a ship in the British navy, so called from the name of the Argonaut, who accompanied Jason in his expedition to Colchis to fetch the golden fleece.

30. The same difficulty of deciding between common usage and classical propriety appears in words ending in *ia*; as *Alexandria*, *Antiochia*, *Seleucia*, *Samaria*, *Iphigenia*, and several others which were pronounced by our ancestors, as appears from their poetry, according to our own analogy, with the accent on the antepenultimate syllable; and there is no doubt but every word of this form would have fallen into the same accentuation, if classical criticism had not stepped in and prevented it. A philosophical grammarian would be apt to think we are not much obliged to scholars for this interruption of the vernacular current of pronunciation: but as there is so plausible a plea as that of reducing words to their original languages, and as a knowledge of these languages will always be an honourable distinction among men, it is strongly to be suspected that these words will not long continue in their plain homespun English dress. This critical correction, however, seems to have come too late for some words, which, as Pope expresses it, have "slid into verse," and taken possession of our ears; and therefore, perhaps, the best way of disposing of them will be to consider them as the ancients did the quantity of certain doubtful syllables, and to pronounce them either way. Some, however, seem always to have preserved the accent of their original language, as *Thalia* and *Sophia*; but *Iphigenia*, *Antiochia*, *Seleucia*, and *Samaria*, have generally yielded to the English antepenultimate accent; and *Erythria*, *Deidamia*, *Laodamia*, *Hippodamia*, *Apamia*, *Ilithyia*, and *Orythia*, from their seldom appearing in mere English composition, have not often been drawn aside into plain English pronunciation. The same may be observed of words ending in *nicus* or *nice*: if they are compounded of the Greek νίκη, the penultimate syllable is always long, and must have the accent, as *Stratonicus*, *Berenice*, &c.; if this termination be what

is called a gentile, signifying a man by his country, the penultimate is short, and the accent is on the antepenultimate; as *Macedonicus*, *Sardonicus*, *Britannicus*, &c. See *ANDRONICUS*.

31. Thus we see many of these proper names are of dubious accentuation: and the authorities which may be produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no people on earth are so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that, " notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in." " So we pronounce," says the grammarian, " *Aristo' bulus*, *Basi' lius*, " *Ido' lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre' as*, *ide' a*, *Mari' a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians," continues he, " place the accent on the penultimate of *antonomasi' a*, *harmoni' a*, *philosophi' a*, *theologi' a*, and similar words, according to the Greek accent, because, as Ricciolus observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but Nebrissensis authorizes this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows," concludes the grammarian, " that when we once depart from the ancient rules, we have but

"little certainty in practice, which is so different in different
"countries."

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. A person who knows that scholars themselves differ in the pronunciation of these words, can always pronounce with security: but one who is unacquainted with the state of the accent, is not sure that he is right when he really is so, and always pronounces at his peril.

* * * *It is hoped the candid peruser of this work will make allowances for an occasional error in dividing a syllable, or placing an accent, when he reflects on the difficulty with which such a work must necessarily be attended. The Author flatters himself, however, that such attention has been paid both to the compilation and the proofs, that the fewest errors imaginable have escaped him.*

PRONUNCIATION

OF

GREEK and LATIN PROPER NAMES.

INITIAL VOCABULARY.

. When a word is succeeded by a word printed in Italics, the latter word is merely to spell the former as it ought to be pronounced. Thus *Abansheas* is the true pronunciation of the preceding word *Abantias*; and so of the rest.

. The Figures annexed to the words refer to the rules prefixed to the Work. Thus the figure (3) after *Achæi* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (4) after *Abi* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final; and so of the rest.

. When the letters *Eng.* are put after a word, it is to shew that this word is the preceding word Anglicised. Thus *Lu'can*, Eng. is the Latin word *Lucanus*, changed into the English *Lucan*.

AB	AB	AB
* <i>A'</i> <i>BA</i> and <i>A'</i> <i>BÆ</i>	<i>A-ban' she-as</i>	<i>A'bas</i> (1)
<i>Ab'a-a</i>	<i>Ab-an-ti' a-des</i> (1)	<i>A-ba'sa</i> (1) (7)
<i>Ab'a-ba</i>	<i>A-ban' ti-das</i> (4)	<i>Ab-a-si' tis</i> (7) (1)
<i>Ab-a-ce' ne</i> (8)	<i>A-ban' tis</i>	<i>Ab-as-se' na</i> (1) (7)
<i>Ab'a-ga</i>	<i>Ab-ar-ba' re-a</i> (7)	<i>Ab-as-se' ni</i>
<i>Ab'a-lus</i> (20)	<i>Ab'a-ri</i> (3)	<i>A-bas' sus</i> (7)
† <i>A-ba' na</i> (7)	<i>A-bar' i-mon</i> (4)	<i>Ab'a-tos</i> (7)
<i>A-ban' tes</i>	<i>Ab'a-ris</i> (7)	<i>Ab-da-lou' i-mus</i> (4)
<i>A-ban' ti-as</i> (10)	<i>A-ba'rus</i> (1)	<i>Ab-de' ra</i> (1) (7)

* Every *a* ending a syllable, with the accent upon it, is pronounced like the *a* in the English words *fa-vour*, *ta-per*, &c. See Rule the 1st, prefixed to this Vocabulary.

† Every unaccented *a*, whether initial, medial, or final, ending a syllable, has an obscure sound, bordering on the *a* in *father*. See Rule the 7th, prefixed to this Vocabulary.

AC	AC
Ab-de' ri-a (1) (4) (7)	Ab-u-li' tes (1)
Ab-de'-ri' tes (1)	Ab-y-de' ni (6)
Ab-de' rus (1)	Ab-y-de' nus (6)
A-be'a-tæ (7) (1) (5)	A-by' di (6)
A-bel' la (7)	A-by' dos (6)
Ab-el-li' nus	A-by' dus
A' bi-a (1) (4) (7)	Ab'y-la (6)
A-ben'da (7)	Ab'y-lon (6)
Ab'ga-rus	Ab-ys-si' ni (1)
A'bi-i (4)	Ab-ys-sin'i-a (6)
Ab'i-la (4) (7)	Ac-a-cal' lis (7)
A-bis'a-res (7)	Ac-a-ce'si-um (10)
A-bis'a-ris (7)	Ak-a-se' zhe-um
Ab-i-son'tes (4)	A-ca'ci-us (10)
Ab-le' tes (1)	A-ku'she-us
A-bob'r-i-ca (4)	Ac-a-de'mi-a (7)
A-bo' bus	Ac-a-de'mus
A-bœc'r-i-tus (5)	Ac-a-lan'drus
Ab-o-la'ni (3)	A-cal'le (8)
A-bo'lus (7) (1)	A-ca-mar'chis (7)
Ab-on-i-te'i chos (5)	Ac'a-mas (7)
Ab-o-ra'ca (1) (7)	A-camp'sis (7)
Ab-o-rig'i-nes (4)	A-can'tha (7)
A-bor'r-as (7)	A-can'thus (7)
Ab-ra-da'tas	Ac'a-ra (7)
Ab-ra-da'tes	A-ca'ri-a (7)
A-bren'ti-us (10)	Ac-ar-na'ni-a (7)
A-broc'o-mas	A-car'nas (7)
Ab-rod-i-az'tus (4)	A-cas'ta (7)
A-bro'ni-us (4)	A-cas'tus (7)
A-bron'y-cus (6)	Ac-a-than'tus (7)
Ab'ro-ta (7)	Ac'ci-a (10) (7)
A-brot'o-num	Ak'she-a
A-bryp'o-lis (6)	Ac'ci-la (7)
Ab-se'us	Ac'ci-us (10)
Ab-sin'thi-i (4)	Ak'she-us
Ab'so-rus	Ac'cu-a (7)
Ab-syr'tos (6)	A'ce (8)
Ab syr'tus (6)	Ac-e-di'ci (3) (24)
	Ac'e-la (24)
	Ac-e-ra'tus (27)
	A-cer'bas
	Ac-e-ri'na (1)
	A-cer'ræ (4)
	Ac-er-sec'o-mes
	A'ces (7)
	A-ce'si-a (10)
	Ac-e-si'nes (1)
	Ac-e-si'nus (1)
	A-ce'si-us (10)
	A-ces'ta (7)
	A-ces'tes
	A-ces'ti-um (10)
	A-ces-to-do'russ
	A-ces-tor'i-des
	A-ce'tes
	*Ach-a-by'tos (12)
	A-chæ'a (7)
	A-chæ'i (3)
	A-chæ'i-um
	A-chæm'e-nes
	Ach-æ-me'ni-a
	Ach-æ-men'i-des
	A-chæ'us
	A-cha'i-a (7)
	Ach'a-ra (7)
	Ach-a-ren'ses
	A-char'næ (4)
	A-cha'tes
	Ach-e-lo'i-des (4)
	Ach-e-lo'ri-um
	Ach-e-lo'us
	A-cher'dus
	A-cher'i-mi (3) (4)
	Ach'e-ron
	Ach-e-ron'ti-a (10)
	Ach-e-ru'si-a (11)
	Ach-e-ru'si-as (11)

* *Achabytos*.—Ch, in this and all the subsequent words, have the sound of k. Thus *Achabytos*, *Achaea*, *Achates*, &c. are pronounced as if written *Akabytos*, *Akæa*, *Akates*, &c. See Rule the 12th.

A-che' tus	A-cra' tus	Ad' a-mas
A-chil' las	A' cri-as (4)	Ad-a-mas'tus
A-chil' le-us	Ac-ri-doph'a-gi (3)	A-das' pi-i (4)
Ach-il-le' a (7)	A-cri' on (11)	Ad'a-tha
Ach-il-lei-en' ses	Ac-ris-i-o' ne	Ad-de-ph'a gi-a
Ach-il-le' is	Ac-ris-i-o-ne' us	Ad'du-a (7)
A-chil' les	Ac-ris-i-o-ni' a-des	A-del' phi-us
Ach-il-le' um	A-cris'e-us (10)	A-de' mon
A-chi' vi (4)	A-cri' tas (1)	A'des, or Ha' des
Ach-la-dæ' us	Ac-ro-a' thon	Ad-gan-des' tri-us
Ach-o-la'i (3)	Ac-ro-ce-rau' ni-um	Ad-her' bal
Ac-ra-di' na (7)	Ac-ro-co-rin' thus	Ad-her' bas
Ach-o-lo'e	A' cron (1)	Ad-i-an'te (8)
Ach-ra-di' na	Ac-ro-pa'tos	A-di-at'o-rix
Ac-i-cho' ri-us	A-crop'o-lis	Ad-i-man'tus
Ac-i-da' li-a (8)	Ac'ro-ta	Ad-me'ta (7)
Ac-i-da'sa	A-crot'a-tus	Ad-i-me'te
A-cil'i-a	Ac-ro'tho-os	Ad-me'tus
Ac-i-lig'e-na (24)	Ac'ta (7)	A-do' ni-a
A-cil'i-us	Ac-tæ'a (7)	A-do' nis
A-cil'la (7)	Ac-tæ' on (4)	Ad-ra-my'ti-um
A' cis	Ac-tæ' us (4)	A-dra' na (7) (1)
Ac'mon	Ac'te (8)	A-dra' num
Ac-mon'i-des (4)	Ac'ti-a (10)	A-dras'ta
A-cœ'tes	Ac'tis	A-dras'ti-a
A-co'næ (4)	Ac-tis'a-nes	A-dras'tus
A-con'tes	Ac'ti-um (10)	A'dri-a (23)
A-con'te-us	Ac'ti-us (10)	A-dri'a num
A-con'ti-us (10)	Ac'tor	A-dri-at'i-cum
A-con-to-bu'lus	Ac-tor'i-des	A-dri-an-op'o-lis
A-co'ris	Ac-to'ris	A-dri'a nus
A' cra	A-cu' phis	A'dri-an (Eng.)
A' cræ	A-cu-si-la' us	Ad-ri-me'tum
A-cræ'a (7)	A-cu'ti-cus, M.	Ad-u-at'i-ci (4)
A-cræph'ni-a (7)	A'da (7)	A-dyr-ma-chi'dæ
Ac-ra-gal-li'dæ (4)	A-dæ'us	*Æ'a (7)
Ac'ra-gas (7)	Ad-a-man-tæ'a (7)	Æ-a-ce'a

* *Æa*.—The diphthong is merely ocular, for the *a* has no share in the sound, though it appears in the type. Indeed as we pronounce the *a*, there is no middle sound between that letter and *e*, and therefore we have adopted the last vowel, and relinquished the first. This, among other reasons, makes it probable that the Greeks and Romans pronounced the *a* as we do in *water*, and the *e* as we hear it

Æ-ac' i-das
 Æ-ac' i-des
 Æ' a-cus
 Æ' æ
 Æ-æ' a
 Æ-an-te' um
 Æ-an'ti-des
 Æ-an'tis
 Æ' as
 Æ' a-tus
 Æch-mac' o-ras
 Æch' mis
 Æ-dep' sum
 Æ-des' sa
 Æ-dic' u-la
 Æ-di' les (8)
 Æ-dip' sus
 Æ' don
 Æ' du-i, or Hed' u-i
 Æ-el' lo
 Æ-e' ta
 Æ-e' ti-as (10)
 Æ' ga
 Æ-ge' as
 Æ' ga' (5)
 Æ-gæ' æ
 Æ-gæ' on
 Æ-gæ' um
 Æ-gæ' us
 Æ-ga'le-os
 Æ-ga'le-um
 Æ' gan
 Æ' gas (5)
 Æ-ga'tes

Æ-ge' le-on
 Æ-ge' ri-a
 Æ-ge's ta
 Æ-ge' us
 Æ-gi' a-le
 Æ-gi'a le-us (22)
 Æ-gi'a li-a (22) (4)
 Æ-ge'i a-lus
 Æ-ge'i des
 Æ-ge'i la
 Æ-gil' i-a
 Æ-gim' i-us
 Æg-i-mo'rus
 Æ-ge'i na
 Æg-i-ne' ta
 Æg-i-ne' tes
 Æ-ge'i o-chus
 Æ-ge'i pan
 Æ-ge'i ra
 Æ-gir-o-es' sa
 *Æ' gis
 Æ-gis' thus
 Æ-gi' tum
 Æ' gi.um
 Æg' le
 Æg' les
 Æg-le' tes
 Æg' lo-ge
 Æ-gob'o-lus
 Æ-goc'e-ros
 Æ' gon
 Æ' gos pot'a-mos
 Æg-o-sa'gæ
 Æ-gos' the-na

Æ' gus
 Æ' gy (6)
 Æg-y-pa'nes
 Æ-gyp'sus
 Æ-gyp'ti-i (4) (10)
 Æ-gyp'ti-um (10)
 Æ-gyp' tus
 Æ' li-a
 Æ-li'a' nus
 Æ' li-an (Eng)
 Æ' li-us and Æ' li-a
 Æ-lu'rus
 Æ-mil'i-a
 Æ-mil-i-a' nus
 Æ-mil'i-us
 Æm-nes'tus
 Æ' mon
 Æm' o-na
 Æ-mo' ni-a
 Æ-mon'i-des
 Æ' mus
 Æ-myly'i-a
 Æ-myly'i-a' nus
 Æ-myly'i-i (4)
 Æ-myly'i-us
 Æ-na' ri-a
 Æ-ne' a
 Æ-ne' a-des
 Æ-ne' a-dæ
 Æ-ne' as
 Æ-ne'i-a
 Æ-ne' is
 Æ-ne'i-des (4)
 Æ-nes-i-de'mus

in *where* and *there*; the middle or mixt sound then would be like *a* in *father*, which was probably the sound they gave to this diphthong.

* *Ægis*.—This diphthong, though long in Greek and Latin, is in English pronunciation either long or short, according to the accent or position of it. Thus, if it immediately precedes the accent, as in *Ægeus*, or with the accent on it, before a single consonant, in a word of two syllables, it is long, as in *Ægis*; before two consonants it is short, as in *Ægles*; or before one only, if the accent be on the antepenultimate, as *Æropus*.—For the exceptions to this rule, see Rule 22.

Æ-ne' si-us (10)	Æ-se' pus	Ag-a-me' tor
Æ-ne' tus	Æ-ser' ni-a	Ag-am-nes' tor
Æ' ni-a	Æ-si' on (11)	Ag-a-nip' pe
Æ-ni' a-cus	Æ' son	A-gan za-ga
Æ-ni' o-chi (12)	Æ-son'i-des	Ag-a-pe' no
Æn-o-bar' bus (22)	Æ-so' pus	Ag-a-re' ni (3)
Æn'o-cles	Æ'sop (Eng.)	Ag-a-ri'sta
Æ' nos	Æ's-tri-a	A-gas' i-cles
Æ' num	Æ's u-a	A-gas' sæ
Æ-ny' ra	Æ-sy' e-tes	A-gas'the-nes
Æ-o' li-a	Æs-y-mne' tes (21)	A-gas' thus
Æ-o' li-æ	Æ-sym'nus	A-gas'tro-phus
Æ-ol' i-da	Æ-thal'i-des	Ag'a-tha
Æ-ol'i-des	Æ-thi'o pi-a (22)	Ag-ath-ar' chi-das
Æ' o-lis	Æth' li-us	Ag-ath-ar' chi-des
Æ' o-lus	Æ' thon	Ag-ath-ar' cus
Æ' o-ra	Æ' thra	A-ga' thi-as
Æ-pa' li-us	Æ-thu' sa	Ag'a-tho
Æ-pe' a	Æ' ti-a (10)	A-gath-o-cle' a
Æp'u-lo (21)	Æ' ti-on (11)	A-gath'o-cles
Æ' py (6)	Æ' ti-us* (10)	Ag'a-thon
Æp'y-tus (21)	Æt' na	A-gath-o-ny' mus
Æ-qua' na (7)	Æ-to' li-a	Ag-a-thos' the-nes
Æ' qui (3)	Æ-to' lus	Ag-a-thyr' num
Æ-quic'e-li	A' fer	Ag-a-thyr' si (3)
Æq-ui-me' li-um	A-fra' ni-a	A-ga' ve
Æ' ri-as	A-fra' ni-us	A-gau' i (3)
Ær'o-pe	Af' ri-ca (7)	A-ga' vus
Ær'o-pus	Af' ri-ca' nus	Ag-des' tis
Æs'a-cus	Af' ri-cum	Ag-e-e' na
Æ-sa' pus	A-gag-ri'a' næ	Ag-e-las' tus
Æ'sar, or Æ-sa'ras	Ag-a-las' ses	Ag-e-la' us
Æs' chi-nes (22)	A-gal' la (7)	A-gen' a-tha
Æs' chi-ron (12)	A-gam' ma-tæ	Ag-en-di' cum
Æs-chy-li' des	Ag-a-me' des	A-ge' nor
Æs' chy-lus (21)	Ag-a-mem' non	Ag-e-nor'i-des
Æs-cu-la' pi-us (22)	Ag-a-mem-no' ni-us	Ag-e-ri' nus

* One of the G enerals of Valentinian the Third ; which Labbe tells us, ought properly to be written *Ætius*; that is, without the diphthong. We may observe, that as this word comes from the Greek, but is latinized, it is pronounced with the *t* like *sh*, as if written *Æshius*; but the preceding word *Ætion*, being pure Greek, does not confirm to this analogy.—See Rule the 11th and 29th.

6 AG

Ag-e-san' der
 Ag-e'si-as (10)
 Ag-es-i-la' us
 Ag-e-sip' o-lis
 Ag-e-sis' tra-ta
 Ag-e-sis' tra-tus
 Ag-gram' mes
 Ag-gri' næ
 Ag'i-dæ
 Ag-i-la' us
 A'gis
 Ag-la' i-a
Ag-lay'a
 Ag-la-o-ni' ce
 Ag-la' o-pe
 Ag-la-o-phæ' na
 Ag-la'o-phon
 Ag-la-os' the-nes
 Ag-lau' ros
 Ag-la' us
 Ag'na
 Ag'no
 Ag-nod'i-ce
 Ag'non
 Ag-non'i-des
 Ag-o-na' li-a, and
 A-go' ni-a
 A-go'nes
 Ag'o-nis
 A-go' ni-us
 Ag-o-rac' ri-tus
 Ag-o-ran' o-mi (3)
 Ag-o-ra'nis
 Ag-o-ræ'a
 A'gra (1)
 A-gra'i (3)
 Ag'ra-gas
 A-grau'le
 A-grau'li-a
 A-grau'los
 Ag-rau-o-ni'tæ
 A-gri-a'nes
 A-gric'o-la

AL

Ag-ri-gen'tum
 A-grin'i-um
 A-gri-o' ni-a
 A-gri'o-pas
 A-gri'o-pe
 A-grip' pa
 Ag-rip-pi'na
 A-gris'o-pe (8)
 A'gri-us (1)
 Ag'ro-las
 A'gron
 A-gro'tas
 A-grot'e-ra
 A-gyl'e-us (5)
 A-gyl'la
 Ag-yil-læ'us
 A-gy'rus
 A-gyr'i-um
 A-gyr'i-us
 A-gyr'tes
 A-ha'la (7)
 A'jax
 A-i-do'ne-us (5)
 A-im'y-lus
 A-i'us Lo-cu'ti-us
 Al-a-ban'da
 Al'a-bus
 A-læ'a
 A-læ'i (3)
 A-læ'sa
 A-læ'us
 Al-a-go'ni-a
 A-la'la
 Al-al-com'e-næ
 A-la'li-a (7)
 Al-a-ma'nes
 Al-a-man'ni, or
 Al-e-man'ni
 A-la'ui
 Al'a-res
 Al-a-ri'cus
Al'a-ric (Eng.)
 Al-a-ro'di-i (3) (4)

AL

A-las' tor
 Al'a-zon
 Al'ba Syl'vi-us
 Al-ba'mi-a
 Al-ba'nus
 Al-bi'ci (3) (4)
 Al-bi-e'tæ (4)
 Al-bi'ni (3)
 Al-bi-no-va'nus
 Al-bin-te-me'li-um
 Al-bi'nus
 Al'bi-on
 Al'bi-us
 Al-bu-cil'la
 Al'bu-la
 Al-bu'ne-a
 Al-bur'nus
 Al'bus Pa'gus
 Al-bu'ti-us (10)
 Al-ca'us
 Al-cam'e-nes
 Al-can'der
 Al-can'dre
 Al-ca'nor
 Al-cath'o-e
 Al-cath'o-us
 Al'ce
 Al-ce'nor
 Al-ces'te
 Al-ces'tis
 Al'ce-tas
 Al'chi-das (12)
 Al-chim'a-cus
 Al-ci-bi'a-des (4)
 Al-cid'a-mas
 Al-ci-da-me'a
 Al-ci-dam'i-das
 Al-cid'a-mus
 Al-ci'das
 Al-ci'des
 Al-cid'i-ce
 Al-cim'e-de
 Al-cim'e-don

Al-cim' e-nes
 Al' ci-mus
 Al-cin' o-e
 Al' ci-nor
 * Al-cin' o-us
 Al-ci-o' ne-us (5)
 Al' ci-phron
 Al-cip' pe
 Al-cip' pus
 Al' cis
 Al-cith' o-e
 Alc-mæ' on
 Alc-mæ-on' i-dæ
 Alc' man
 Alc-me' na
 Al-cy' o-ne
 Al-cy' o-ne-us (5)
 Al-cy' o-na
 Al-des' cus
 Al-du' a-bis
 A' le-a (1) (7)
 A-le' bas
 A-le' bi-on
 A-lec' to
 A-lec' tor
 A-lec' try-on
 A-lec' tus
 †A-le' i-us Cam' pus
 Al-e-man' ni

A-le' mon
 Al-e-mu' si-i (4)
 A' lens
 A' le-on
 A-le' se
 A-le' si-a (10)
 A-le' si-um (10)
 A-le' tes
 A-le' thes
 A-le' thi-a
 A-let' i-das
 A-le' tri-um
 A-le' tum
 Al-eu-a' dæ
 A-le' us
 A' lex (1)
 A-lex-a-me' nus
 †Al-ex-an' der
 Al-ex-an' dra
 Al-ex-an-dri' a (30)
 Al-ex-an' dri-des
 Al-ex-an-dri' na
 Al-ex-an-drop' o-lis
 Al-ex-a' nor
 Al-ex-ar' chus
 A-lex' as
 A-lex' i-a
 A-lek' she-a
 A-lex-ic' a-cus

Al-ex-i' nus
 A-lex'i-o
 A-lek' she-o
 Al-ex-ip' pus
 Al-ex-ir' a-es
 Al-ex-ir' ho-e
 A-lex' is
 A-lex' on
 Al-fa-ter' na
 Al-fe' nus
 Al' gi-dum
 A-li-ac' mon
 A-li-ar' tum
 A-li-ar' tus
 Al'i-cis
 A-li-e' nus (21)
 Al'i-fæ
 Al-i-læ' i (3) (4)
 Al-i-men' tus
 A-lin' dæ
 A-lin-do'i-a
 Al-i-phe' ri-a
 Al-ir-ro' thi-us
 Al' li-a
 Al-li-e' nos
 Al-lob' ro-ges
 Al-lob' ry-ges
 Al-lot' ri-ges
 Al-lu' ti-us (10)

* *Alcinous*.—There are no words more frequently mispronounced by a mere English scholar than those of this termination. By such a one we sometimes hear *Alcinous* and *Antinous* pronounced in three syllables, as if written *Al-ci-nouz*, and *An-ti-nouz*, rhyming with *vows*; but classical pronunciation requires that these vowels should form distinct syllables.

† *Aleius Campus*.

Lest from this flying steed unrein'd (as once
 Bellerophon, though from a lower clime)
 Dismounted, on th' *Aelian field* I fall,
 Erroneous there to wander, and forlorn.

MILTON'S *Par. Lost*, b. vii. v. 17.

‡ *Alexander*.—This word is as frequently pronounced with the accent on the first as on the third syllable.

A-nax' o
An-cæ' us
An-ca-li' tes
An-ca' ri-us
An-cha' ri-a (7)
An-cha' ri-us
An-chem' o-lus
An-che-si' tes
An-ches' mus
An-chi' a-la
An-chi' a-le
An-chi' a-lus
An-chi-mo' li-us
An-chin' o-e
An-chi' ses
An-chis' i-a (11)
An-chi-si' a-des
An' cho-e
An-chu' rus
An-ci' le
An' con
An-co' na
An' cus Mar' ti-us
An-cy' le
An-cy' ræ
An'da
An-dab' a-tæ
An-da' ni-a
An-de-ca' vi-a

An' des
An-doc' i-des
An-dom' a-tis
An-dræ' mon
An-dra-ga' thi-us
An-drag' a-thus
An-drag' o-ras
An-dram' y-tes
An-dre' as
An' drew (Eng.)
An' dri-clus
An' dri-on
An-drís' cus
An-dro' bi-us
An-dro-cle' a
An' dro-cles
An-dro-clí' des
An-dro' clus
An-dro-cy' des
An-drod' a-mus
An-dro' ge-os
An-dro' ge-us
An-drog' y-næ
An-drom' a-che
An-drom-a-chi' dæ
An-drom' a-chus
An-drom' a-das
An-drom' e-da
An' dron

*An-dro-ni'cus (28)
An-droph' a-gi (3)
An-dro-pom' pus
An' dros
An-dros' the-nes
An-dro' tri-on
An-e-lon' tis
An-e-ras' tus
An-e-mo' li-a
An-e-mo' sa
An-fin' o-mus
An-ge' li-a
An-ge' li-on
An' ge-lus
An-gi' tes
An' grus
An-gu-it' i-a(11) (24)
A' ni-a (7)
An-i-ce' tus
A-nic' i-a (10)
A-nic' i-um (24)
A-nic' i-us Gal' lus
An' i-grus
A' ni-o, and A' ni-en
An-i-tor' gis
A' ni-us
An' na
An-ni-a' nus
An' ni-bal

* *Andronicus*.—This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate f, that by all English scholars we hear it placed upon the ante-penultimate syllable. That this was the pronunciation of this word in Queen Elizabeth's time, appears plainly from the tragedy of *Titus Andronicus*, said to be written by Shakspeare; in which we every where find the antepenultimate pronunciation adopted. It may indeed be questioned, whether Shakspeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Steevens has justly observed, there is a greater number of classical allusions in this play than are scattered over all the rest of the performances on which the seal of Shakspeare is indubitably fixed; and therefore it may be presumed that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but professed scholars is still continued.—See *Sephronicus*.

An' ni-bi (3) (4)	An-thro-pi' nus	An-tiph' i-lus
An-nic' e-ris (24)	An-thro-poph' a-gi	An'ti-phou
An' non	An-thyl' la	An-tiph' o-nus
An-o-pæ' a	An-ti-a-ni' ra	An'ti-phus
An' ser	An' ti-as (10)	An-ti-pœ' nus (5)
An-si-ba' ri-a	An-ti-cle' a	An-tip' o-lis
An-tæ' a	An' ti cles	An-tis' sa
An-tæ' as	An-ti-clî' des	An-tis' the-nes
An-tæ' us	An-tic' ra-gus	An-tis' ti-nus
An-tag' o-ras	An-tic' ra-tes	An-tith' e-us
An-tal' ci-das	An-tic' y-ra	An' ti-um (10)
An-tan' der	An-tid' o-tus	An-tom' e-nes
An-tan' dros	An-tid' o-mus	An-to' ni-a
An-ter-bro' gi-us	An-tig' e-nes	An-to' ni-i (3) (4)
An-te' i-us	An-til' e-nas	An-to-ni' na
An-tem' næ	An-tig' o-na	An-to-ni' nus
An-te' nor	An-tig' o-ne	An-to-ni-op' o-lis
An-te-nor' i-des	Au-ti-go' ni-a	An-to' ni-us, M.
An' te-ros	An-tig' o-nus	An-tor' i-des
An-the' a	An-til' co	A-nu' bis
An' the-as	An-tilib' a-nus	An' xi-us
An-the' don	An-til' o-chus	An' sur
An-the' la	An-tim' a-chus	An' y-ta
An' the-mis	An-tim' e-nes	An' y-tus
An' the-mon	An-ti-noe' i-a (5)	An-za' be (8)
An' the-inus	An-ti-nop' o-lis	A-ob' ri-ga
An-the-mu' si-a (10)	An-tin' o-us	A-ol' li-us
An-the' ne	An-ti-o' chi-a, or	A'on
An-ther' mus	*An-ti-o-chi' a (29)	A'o-nes
An' thes	An'ti-o-chi' (Eng.)	A-o' ris
An-thes-pho' ri-a	An-ti' o-chis	A-or' nos
An-thes-te' ri-a	An-til' o-chus	A-o' ti
An' the-us	An-ti' o-pe (8)	A-pa'i-tæ
An-thi' a	An-ti-o' rus	A-pa'ma (7)
An' thi-as	An-tip' a-ter	A-pa'me (8)
An' thi-um	An-ti-pa' tri-a	Ap-a-me' a
An' thi-us	An-ti-pat' ri-das	Ap-a-mi' a
An' tho	An-tip' a-tris	A-par' ni
An-tho' res	An-tiph' a-nes	Ap-a-tu' ri-a
An-thra' ci-a (10)	An-tiph' a-tes	Ap-e-au' ros

* *Antiochia*.—For words of this termination see *Iphigenia*, and No. 30 of the Rules prefixed to this Vocabulary.

A-pe'la
A-pe'l' les
A-pe'l'li-con
Ap-en-ni' nus
A'per
Ap-e-ro' pi-a
Ap'e-sus
Aph'a-ca
A-phæ' a
A'phar
Aphi-a-re' tus
Aph-a-re' us
A'phas (1)
A-phel' las
Aph'e-sas
Aph'e-tæ
Aph'i-das (4)
A-phid'n'a
A-phid'nus
Aph-ce-be' tus
A-phri' ces (1)
Aph-ro-dis'i-a
Aph-ro-di'sum (1)
Aph-ro-di'te (8)
A-phy'te (8)
A'pi-a (1) (4) (7)
A-pi'a'nus
Ap-i-ca'ta
A-pic'i-us (24)
A-pid'a-nus
Ap'i-na
A-pi'o-la
A'pi-on (1)
A'pis
A-pit'i-us (24)

AP

A-pol-li-na'res
A-pol-li-na'ris
Ap-ol-lin'i-des
A-pol'li-nis
A-pol'lo
Ap-ol-loc'ra-tes
A-pol-lo-do'rus
Ap-ol-lo'ni-a
Ap-ol-lo'ni-as
Ap-ol-lo-ni'a-des
Ap-ol-lon'i'des
Ap-ol-lo'ni-us
Ap-ol-loph'a-nes
A-po-my'i'os
A-po-ni'a-na (?)
A-po'ni-us, M.
Ap'o-nus
Ap-os-tro'phi-a
*A-poth-e-o'sis
Ap-o-the'o-sis
Ap'pi-a Vi'a
Ap-pi'a-des
Ap-pi'a-nus
Ap'pi-i Fo'rumb
Ap'pi-us
Ap'pu-la
A'pri-es
A'pri-us
Ap-sin'thi-i (4)
Ap'si-nus
Ap-te-ra (20)
Ap-u-le'i-a
Ap-u-le'i-us
A-pu'li-a
Ap-u-sid'a-mus

AR

A-qua'ri-us
Aq-ui-la'ri-a
Aq-ui-le'i-a
A-quik li-a
A-quil'i-us
Aq ui-lo
Aq ui-lo'ni-a
A-quin'i-us
A-qui'num
Aq ui-ta'ni-a
A'ra (17)
Ar-a-bar'ches
A-ra'bi-a
A-rab'i-cus
Ar'a-bis
Ar'abs
Ar'a-bus
A-rac'ca, or
A-rec'ca
A-rach'ne
Ar-a-cho'si-a
Ar-a-cho'tæ
Ar-a-cho'ti
A-rac'thi-as
Ar-a-ci'lum
Ar-a-co'si-i (4)
Ar-a-cyn'thus (4)
Ar'a-dus
A'ræ (17)
A'rar (17)
Ar'a-rus
Ar-a-thyr'e-a
A-ra'tus
A-rax'es
Ar-ba'ces, or

* *Apotheosis.*—When we are reading Latin or Greek, this word ought to have the accent on the penultimate syllable; but in pronouncing English we should accent the antepenultimate:

Allots the ~~Prince~~ of his celestial line
An *Apotheosis* and rites divine.—GARTH.

AR

*Ar'ba-ces
 Ar-be'la
 †Ar'be-la
 Ar'bis
 Ar-bo-ca'l'a
 Ar-bus'cu-la
 Ar-ca'di-a
 Ar-ca'di-us
 Ar-ca'num
 Ar'cas
 Ar'ce-ua
 Ar'cens
 Ar-ces-i-la'us
 Ar-ce'si-us (10)
 Ar-chæ'a
 Ar-chæ'a-nax
 Ar-chæ-at'i-das
 Arch-ag'a-thus
 Ar-chan'der
 Ar-chan'dros
 Ar'che (12)
 Ar-chege-tes (24)
 Ar-che-la'us
 Ar-chem'a-chus
 Ar-chem'o-rus
 Ar-chep'o-lis
 Ar-chep-tole-mus

AR

Ar-ches'tra-tus
 Ar-che-ti'mus
 Ar-che'ti-us (10)
 Ar'chi-a
 Ar'chi-as
 Ar-chi-bi'a-des (4)
 Ar-chib'i-us
 Ar-chi-da'mi-a (29)
 †Ar-chi-da'mus, or
 Ar-chid'a-mus
 Ar'chi-das
 Ar-chi-de'mus
 Ar-chi-de'u-s
 Ar-chid'i-um
 Ar-chi-gal'lus
 Ar-chig'e-nes
 Ar-chil'o-cus
 Ar-chi-me'des
 Ar-chi'nus
 Ar-chi-pel'a-gus
 Ar-chip'o-lis
 Ar-chip'pe
 Ar-chip'pus
 Ar-chi'tis
 Ar'chon
 Ar-chon'tes
 Ar'chy-lus (6)

AR

Ar'chy-tas
 Arc-ti'nus
 Arc-toph'y-lax
 Arc'tos
 Arc-to'u-s
 Arc-tu'russ
 Ar'da-lus
 Ar-da'ni-a
 Ar-dax'a-nus
 Ar'de-a
 Ar-de'a-tes
 Ar-de-ric'ca
 Ar-di-ez'i (4)
 Ar-do'ne-a
 Ar-du-en'na
 Ar-du-i'ne
 Ar-dy-en'sea
 Ar'dys
 A-re'a
 A-re-ac'i-dæ
 A're-as
 A-reg'o-nis
 Ar-e-la'tum
 A-rel'li-us
 Ar-e-mor'i-ca
 A're
 A-re'te

13

* *Arbaces.*—Lempriere, Gouldman, Geener, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second; and this is so much more agreeable to the English ear, that I should prefer it, though I have, out of respect to authorities, inserted the other, that the reader may choose which he pleases. Labbe has not got this word.

† *Arbela*, the city of Assyria, where the decisive battle was fought between Alexander and Darius, and the city in Palestine of that name, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

‡ *Archidamus*.—Ainsworth, Gouldman, Littleton, and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe, though, in my opinion, wrong; for as every word of this termination has the antepenultimate accent, as *Polydamas*, *Theodamas*, &c. I know not why this should be different. Though Labbe tells us, that the learned are of his opinion.

A-ren' a-cum
 Ar-e-op-a-gi' tæ
 *Ar-e-op' a-gus
 A-res' tæ
 A-res'tha-nas
 A-res-tor'i-des
 A're-ta
 Ar-e-tæ' us
 Ar-e-taph'i-la
 Ar-e-ta'les
 A-re'te
 A-re' tes
 Ar-e-thu'sa
 Ar-e-ti'num
 Ar'e-tus
 A're-us
 Ar-gæ'us
 Ar'ga-lus
 Ar-gath'o-na
 Ar-ga-tho'ni-us
 Ar'ge (9)
 Ar-ge'a
 Ar-ge-a'thæ
 Ar-gen'num
 Ar'ges
 Ar-ges'tra-tus
 Ar-ge'us
 Ar'gi (9) (3)
 Ar-gi'a
 Ar'gi-as
 Ar-gi-le'tum
 Ar-gil'i-us

Ar-gil'lus
 Ar'gi-lus
 Ar-gi-nu'sæ
 Ar-gi' o-pe
 Ar-gi-phon'tes
 Ar-gip'pe-i (3)
 Ar-gi'va
 Ar-gi'vi (3)
 † Ar'gives (Eng.)
 Ar'gi-us
 Ar'go
 Ar-gol'i-cus
 Ar-go-lis
 Ar'gon
 Ar-go-nau'tæ
 Ar-go'us
 Ar'gus
 Ar-gyn'nis
 Ar'gy-ra
 Ar-gy-ras'pi-des
 Ar'gy-re
 Ar-gyr'i-pa
 A'ri-a
 A-ri-ad'ne
 A-ri-æ'us
 A-ri-a'mi, or
 A-ri-e'ni
 A-ri-an'tas
 A-ri-am'n es
 A-ri-a-ra'thes
 Ar-ib-bæ'us (5)
 A-ric'i-a (24)

Ar-i-ci'na
 Ar-i-dæ'us
 A-ri-e'nis
 Ar-i-gæ'um
 A-ri'i (4)
 Ar'i-ma
 Ar-i-mas'pi (3)
 Ar-i-mas'pi-as
 Ar-i-mas'thæ
 Ar-i-ma'zes
 Ar' i-mi (3)
 A-rim'i-num
 A-rim'i-nus
 Ar-im-phæ'i
 Ar'i-mus
 A-ri-o-bar-za'nes
 A-ri-o-man'des
 A-ri-o-mar'dus
 A-ri-o-me'des
 A-ri'on (28)
 A-ri-o-vis'tus (21)
 A'ris
 A-ri'sba
 Ar-is-tæn'e-tus
 Ar-is-tæ'um
 Ar-is-tæ'us
 Ar-is-tag'o-ras
 Ar-is-tan'der
 Ar-is-tan'dros
 Ar-is-tar'che
 Ar-is-tar'chus
 Ar-is-ta-za'nes

* *Areopagus*.—Labbe tells us, that the penultimate syllable of this word is beyond all controversy short;—quidquid nonnulli in tantâ luce etiamnùm cœcuntian.—Some of these blind men are, Gouldman, Holyoke, and Littleton;—but Lempriere and Ainsworth, the best authorities, agree with Labbe.

† *Argives*.—I have observed a strong propensity in school-boys to pronounce the *g* in these words hard, as in the English word *give*. This is, undoubtedly, because their masters do so; and they will tell us, that the Greek *gamma* should always be pronounced hard in words from that language. What, then, must we alter that long catalogue of words where this letter occurs, as in *Genesis*, *genius*, *Diogenes*, *Egyptus*, &c.?—The question answers itself.

A-ris' te-as
A-ris' te-ræ
A-ris' te-us
A-ris' the-nes
A-ris' thus
Ar-is-ti' bus
Ar-is-ti' des
Ar-is-tip' pus
A-ris' ti-us
A-ris' ton
Ar-is-to-bu' la
Ar-is-to-bu' lus
Ar-is-to-cle' a
A-ris' to-cles
A-ris-to-cl'i' des
Ar-is-toc' ra-tes
Ar-is-to' cre-on
Ar-is-toc' ri-tus
A-ris-to-de' mus
Ar-is-tog' e-nes
Ar-is-to-gi' ton
Ar-is-to-la' us
Ar-is-tom' a-che
Ar-is-tom' a-chus
Ar-is-to-me' des
Ar-is-tom' e-nes
A-ris-to-nau' tæ
Ar-is-to-ni' cus
A-ris' to-nus
Ar-is-ton' i-des
Ar-is-ton' y-mus
Ar-is-toph' a-nes
A-ris-to-phi-li' des
A-ris' to-phon
A-ris' tor
Ar-is-tor' i-des

Ar-is-tot' e-les
Ar' is-to-tle (Eng.)
Ar-is-to-ti' mus
Ar-is-tox' e-nus
A-ris' tus
Ar-is-tyl' lus
A' ri-us
Ar' me-nes
Ar-mé' ni-a
Ar-men-ta' ri-us
Ar-mil' la-tus
Ar-mi-lus' tri-um
Ar-min' i-us
Ar-mor' i-cæ
Ar' ne (8)
Ar' ni (9)
Ar-no' bi-us
Ar' nus
Ar' o-a
Ar' o-ma
Ar' pa-ni
Ar' pi (3)
Ar-pí' num
Ar-ræ'i (3)
Ar-rah-bæ' us
Ar' ri-a
Ar-ri'a' nus
Ar' ri-us
A' ri-us
Ar-run' ti-us (10)
Ar-sa' bes
Ar-sa' ces, or
*Ar' sa-ces
Ar-sac' i-dæ
Ar-sam' e-nes
Ar-sam' e-tes

Ar-sam-o-sa' ta
Ar-sa' nes
Ar-sa' ni-as
Ar-se' na
Ar' ses
Ar' si-a
Ar-si-dæ' us
Ar-sin' o-e
Ar-ta-ba' nus
Ar-ta-ba' zus
Ar' ta-bri (3)
Ar-ta-brí' tæ
Ar-ta-cæ' as
Ar-ta-cæ' na
Ar' ta-ce
Ar-ta-ce' ne
Ar-ta' ci-a
Ar-tæ'i (3)
Ar-tag' e-ras
Ar-ta-ger' ses
Ar-ta' nes
Ar-ta-phær' nes
Ar-ta' tus
Ar-ta-vas' des
Ar-tax' a
Ar-tax' i-as
Ar-tax' a-ta
Ar-ta-xerx' es
Ar-tax' i-as
Ar-ta-yc' tes
Ar-ta-yñ' ta
Ar-ta-yñ' tes
Ar-tem-ba' res
Ar-tem-i-do' rus
†Ar' te-mis
Ar-te-mis' i-a (11)

* *Arsaces*.—Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, have, in my opinion, determined the accent of this word on the second syllable.

† *Artemis*.—The sisters to Apollo tune their voice,
And *Artemis* to thee whom darts rejoice.

Ar-te-mis' mum
 *Ar-te-mi' ta
 Ar' te-mon
 Arth' mi-us
 Ar-te' na
 Ar-tim' pa-sa
 Ar-to-bar-za' nes
 Ar-toch' mes
 Ar-to' na
 Ar-ton' tes
 Ar-to' ni-us
 Ar-tox' a-res
 Ar-tu' ri-us
 Ar-ty' nes
 Ar-tyn' i-a
 Ar-tys' to-na
 Ar'u-e
 A-ru' ci
 Ar-va' les
 A-ru'e-ri-a
 Ar-ver' ni
 Ar-vir' a-gus
 Ar-vis' i-um
 Ar-vi' sus
 A' runs (1)
 A-run' ti-us (10)
 Ar-u-pi' nus
 Arx' a-ta
 Ar-y-an' des
 Ar'y-bas
 Ar-yp-tae' us
 A-san' der
 As-ba-me' a
 As-bes' tæ
 As' bo-lus
 As-bys' tæ
 As-cal' a-phus
 As' ca-lon
 As-ca' ni-a

AS
 As-ca' ni-us
 As-ci' i (3)
 As-cle' pi-a
 As-cle-pi' a-des
 As-cle-pi-o-do' rus
 As-cle-pi-o-do' tus
 As-cle' pi-us
 As-cle-ta' ri-on
 As' clus
 As-co' li-a
 As-co' ni-us La' be-o
 As' cra
 As' cu-lum
 As' dru bal
 A-sel' li-o
 A' si-a (10) (11)
 A-si-at' i-cus
 A-si' las
 As-i-na' ri-a
 As-i-na' ri-us
 As' i-na
 As' i-ne
 As' i-nes
 A-sin' i-us Gal'lus
 A' si-us (11)
 As-na' us
 A-so' phis
 A-so' pi-a
 As-o-pi' a-des
 A-so' pis
 A-so' pus
 As-pam' i-thres
 As-pa-ra' gi-um
 As-pa' si-a (11)
 As-pa-si' rus
 As-pas' tes
 As-pa-thi' nes
 As-pin' dus
 As' pis

AS
 As-ple' don
 As-po-re' nus (4)
 As' sa
 As-sa-bi' nus
 As-sar' a-cus
 As-se-ri' ni (3)
 As' so-rus
 As' sos
 As-syr' i-a
 As' ta
 As-ta-coe' ni (5)
 As' ta-cus
 As' ta-pa
 As' ta-pus
 As-tar' te (8)
 As' ter
 As-te' ri-a
 As-te' ri-on
 As-te' ri-us
 As-te-ro' di-a
 As-ter' o-pe
 As-te-ro' pe-a
 As-ter-o-pæ' us
 As-ter-u'si-us (11)
 As-tin' o-me
 As-ti'o-chus
 As'to-mi (3)
 As-træ' a
 As-træ' us
 As' tu
 As' tur
 As' tu-ra
 As' tu-res
 As-ty' a-ge
 As-ty' a-ges
 As-ty' a-lus
 As-ty' a-nax
 As-ty-cra' ti-a (10)
 As-tyd' a-mas

* *Artemita*.—Ainsworth places the accent on the antepenultimate syllable of this word; but Lemprière, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

As-ty-da-mi' a (30)	Ath-e-næ' us	At' ta-lus
As' ty-lus	Ath-e-nag' o-ras	At-tar' ras
As-tym-e-du' sa	Ath-e-na' is	At-te' i-us Cap'i-to
As-tyn'o-me	A-the' ni-on	At' tes
As-tyn'o-mi	A-then' o-cles	At' this
As-tyn'o-us	Ath-en-o-do' rus	At' ti-ca
As-ty' o-che	A' the-os	At' ti-cus
As-ty-o-chi' a (30)	Ath'e-sis	At-ti-da' tes
As-ty-pa-læ' a	A' thos (1)	At' ti-la
As-typh'i-lus	Ath-rul' la	At-til'i-us
As-ty' ron	A-thym' bra	At-ti' nəs
As'y-chis	A-ti' a (11)	At' ti-us Pe-lig' nus
A-sy' las	A-til' i-a	At-u-at' i-ci (4)
A-syl'lus	A-til' i-us	A' tu-bi (3)
A-tab'u-lus	A-til' la	A-ty'a-dæ
At-a-by' ris	A-ti' na	A'tys (1)
At-a-by-ri' te (6)	A-ti' na	Av-a-ri' cum
At'a-ce (8)	A-tin' i-a	A-vel' la
At-a-lan'ta	A-tan' tes	Av-en-ti' nus
At-a-ran'tes	A-tan-ti'a-des	A-ver' nus, or
A-tar' be-chis (11)	A-tan-ti'-des	A-ver' na
A-tar' ga-tis	A't las	A-ves' ta
A-tar' ne-a	A-tos' sa	Au-fe'i-a a' qua
A'tas, and A'thas	A'tra-ces	Au-fi-de' na
A'tax	A-tra-myti' ti-um	Au-fid'i-a
A'te (8)	A'tra-pes	Au-fid'i-us
A-te'l la	A'trax (1)	Au'fi-dus
A't e-na	At-re-ba' tæ	Au'ga, and Au'ge
At-e-no-ma' rus.	*At-re-ba' tes	Au-ge' a
Ath-a-ma'nes	A-tre' ni	Au'ga-rus
Ath'a-mas	A't re-us	Au'ge-æ
Ath-a-man-ti'a-des	A-tri' dæ	Au'gi-as, and
Ath-a-na'si-us (10)	A-tri' des	Au'ge-as
Ath'a-nis	A-tro' ni-us	Au'gi-læ
A'the-as	At-ro-pa-te' ne	Au'gi' nus
A-the'na	At-ro-pa'ti-a (11)	Au'gu-res
A-the'næ (8)	A't ro-pos (19)	Au-gus'ta
Ath-e-næ' a	A't ta	Au-gus-ta'li-a
Ath-e-næ' um	At-ta'li-a	Au-gus-ti' nus

* *Atrebates*.—Ainsworth accents this word on the antepenultimate syllable; but Lemprière, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the better pronunciation.

18 AU

Au-gus' tin (Eng.)
Au-gus' tu-lus
Au-gus' tus
A-vid-i-e' nus
A-vid'i-us Cas' ai-us
Av-i-e' nus
A' vi-um
Au-les' tes
Au-le' tes
Au' lis
Au'lon
Au-lo'ni-us
Au'lus
Au'ras
Au-re'li-a
Au-re-li-a' nus
Au-re'li-an (Eng.)
Au-re'li-us
Au-re'o-lus
Au-ri'go
Au-rin'i-a
Au-ro'ra

AU

Au-run'ce (8)
Au-run-cu-le' i-us
Aus-chi'sæ (12)
Aus'ci (3)
Au'ser
Au'se-ris
Au'ses
Au'son
Au-so'ni-a
Au-so'ni-us
Au'spi-ces
Aus'ter
Aus-te'si-on
Au-to-bu'lus, or
At-a-bu'lus
Au-ta-ni'tis
Au-toch'tho-nes
Au'to-cles
Au-to'ra-tes
Au-to-cre'ne (8)
Au-tol'o-he
Au-tol'y-cus

AZ

Au-tom'a-te
Au-tom'e-don
Au-to-me-du'sa
Au-tom'e-nes
Au-tom'o-li
Au-ton'o-e
Au-toph-ra-da'tes
Au-xe'si-a (11)
Ax'e-nus
Ax'i'o-chus
Ax'i'on (29)
Ax-i-o-ni'cus (30)
Ax-i-o-te-a
Ax-i-o'the-a
Ax'i-us
Ax'ur, and An'xur
Ax'us
A'zan (1)
A-z'i'ris
Az'o-nax
Azo'russ (11)
Azo'tus

BA

Ba-BILL'i-US
Bab'i-lus
Bab'y-lon
Bab-y-lo'ni-a
Bab-y-lo'ni-i (4)
Ba-byr'sa
Ba-byt'a-ce
Bac-a-ba'sus
Bac'chæ
Bac-cha-na'li-a
Bac-chan'tes
Bac'chi (3)
Bac-chi'a-dæ
Bac'chi-des
Bac'chis

BA

Bac'chi-um
Bac'chi-us
Bac'chus
Bac-chyl'i-des
Ba-ce'nis
Ba'cis
Bac'tra
Bac'tri, and
Bac-tri'a-ni (4)
Bac-tri'a-na
Bac'tros
Bad'a-ca
Ba'di-a
Ba'di-us
Bad-u-hen'nee

BA

Ba'bi-us, M.
Ba'tis
Ba'ton
Ba-gis'ta-me
Ba-gis'ta-nes
Ba-go'as, and
Ba-go'sas
Bag-o-da'res
Ba-goph'a-nes
Bag'ra-da
Ba'i-æ
Ba'la
Ba-la'crus
Bal-a-na'gre
Ba-la'nua

Ba-la'ri	Ba'ri-um	Bat'is
Bal-bil'lus	Bar'thu-us	Bat'tus
Bal-bi' nus	Bar-si'ne, and	Bat'u-lum
Bal'bus	Bar-se'ne	Bat'u-lus
Bal-e-a'res	Bar-za-en'tes	Ba-tyl'lus
Ba-le'tus	Bar-za'nes	Bau'bo
Ba-li'us	Bas-i-le'a	Bau'cis
Ba-lis'ta	Bas-i-li'dæ	Ba'vi-us
Bal-lon'o-ti (3)	Bas-i-li'des	Bau'li (3)
Bal-ven'ti-us (10)	Ba-sil-i-o-pot'a-mos	Baz-a-en'tes
Bal'y-ras	Bas'i-lis	Ba-za'ri-a
Bam-u-ru'æ	Ba-sil'i-us (31)	Be'bi-us
Ban'ti-æ (4)	Bas'i-lus	Be-bri'a-cum
Ban'ti-us, L. (10)	Bas'sæ	Beb'ry-ce (6)
Baph'y-rus (6)	Bas-sa'ni-a	Beb'ry-ces, and
Bap'tæ	Bas-sa're-us	Be-bryc'i-i (4)
Ba-ræ'i	Bas'sa-ris	Be-bryc'i-a
Bar'a-thrum	Bas'sus Au-fid'i-us	Bel-e-ni'na
Bar'ba-ri	Bas-tar'næ, and	Bel-e-phane'tes
Bar-ba'ri-a	Bas-ter'næ	Bel'e-sis
Bar-bos'the-nes	Bas'ti-a	Bel'gæ
Bar-byth'a-ce	Ba'ta	Bel'gi-ca
Bar'ca	Ba-ta'vi	Bel'gi-um
Bar-cæ'i, or	Ba'thos	Bel'gi-us
Bar'ci-tæ	Bath'y-cles	Bel'i-des, plural.
Bar'cæ	Ba-thyl'lus	Be-li'des, singular.
Bar'cha	Bat-i-a'tus	Bel-lis'a-ma
Bar-dæ'i	Ba'ti-a (11)	Bel-i-sa'ri-us
Bar'di	Ba-ti'na, and	Bel-is-ti'da
Bar-dyl'lis	Ban-ti'na	Bel'i-tæ
Ba-re'a	Ba'tis	Bel-ler'o-phon
Ba're-as So-ra'nus	Ba'to	Bel-le'russ*
Ba'res	Ba'ton	Bel-li'e-nus
Bar-gu'si-i (3)	Bat-ra-cho-my-o-	Bel-lo'na
Ba-ri'ne	mach'i-a	Bel-lo-na'ri-i (4)
Ba-ri'ses	Bat-ti'a-des	Bel-lov'a-ci

* *Bellerus*.—All our lexicographers unite in giving this word the antepenultimate accent: but Milton seems to have sanctioned the penultimate, as much more agreeable to English ears, in his *Lycidas*:—

Or whether thou, to our moist vows denied,
Sleep'st by the fable of *Bellerus* old,

Though

Bel-lo-ve' sus
 Be' ion
 Be' lus
 Be-na' cus
 Ben-e-did' i-um
 Ben' dis
 Ben-e-ven' tum
 Ben-the-sic' y-me
 Be-pol-i-ta' nus
 Ber' bi-ce
 Ber-e-cyn' thi-a
 Ber-e-ni' ce (90)
 Ber-e-ni' cis
 Ber' gi-on
 Ber-gis' te-ni
 Be' ris, and Ba' ris
 Ber' mi-us
 Ber' o-e
 Be-ro' a
 Ber-o-ni' ce (90)
 Be-ro' sus
 Ber-rhoe' a
 Be' sa
 Be-sid' i-æ
 Be-sip' po
 Bes' si (3).
 Bes' sus
 Bes' ti-a
 Be' tis
 Be-tu' ri-a
 Bi' a
 *Bi-a' nor
 Bi' as
 Bi-bac' u-lus
 Bib' a-ga

Bib' li-a, and Bil' li-a
 Bib' lis
 Bib-li' na
 Bib' lus
 Bi-brac' tæ
 Bib' u-lus
 Bi' ces
 Bi' con
 Bi-cor' ni-ger
 Bi-cor' nis
 Bi-for' mis
 Bi' frons
 Bil' bi-lis
 Bi-ma' ter
 Bin' gi-um
 Bi' on
 Bir' rhus
 Bi-sal' tæ
 Bi-sal' tes
 Bi-sal' tis
 Bi-san' the
 Bis' ton
 Bis' to-nis
 Bi' thus
 Bith' y-æ
 Bi-thyn' i-a
 Bit' i-as
 Bi' ton
 Bi-tu' i-tus
 Bi-tun' tuim
 Bi-tur' i-ges
 Bi-tur' i-cum
 Biz' i-a
 Blæ' na
 Blæ' si-i (4)

Blæ' sus
 Blan-de-no' na
 Blan-du' si-a
 Blas-to-phoe-ni' ces
 Blem' my-es
 Ble-ni' na
 Blit' i-us (10)
 Blu' ci-um (10)
 Bo-a-dic' e-a
 Bo' æ, and Bo' e-a
 Bo-a' gri-uæ
 Bo-ca' li-as
 Boc' car
 Boc' cho-riæ
 Boc' chus
 Bo-du' ni
 Bo-du-ag-na' tus
 Boe-be' is
 Boe' bi-a
 Bo-e-dro' mi-a
 Boe-o-tar' chæ
 Bee-o' ti-a
 Bee-o' tus
 Bee-or-o-bis' tas
 Bo-e' thi-us
 Bo'e-tus
 Bo'e-us
 Bo' ges
 Bo' gud
 Bo' gus
 Bo'i-i (3)
 Bo-joc' a-lus
 Bo' la
 Bol' be
 Bol-bi-ti' num

Though it must be acknowledged that Milton has in this word deserted the classical pronunciation, yet his authority is sufficient to make us acquiesce in his accentuation in the above-mentioned passage.

* *Bianor*.—Lemprière accents this word on the first syllable: but Labbe, Ainsworth, Gouldman, and Holyoke, on the second: and these agree with Virgil, Ecl. ix. v. 60.

Bol'gi-us
 Bo-li'na
 Bol-i-nae'us
 Bo-lis'sus
 Bol-la'nus
 Bo'lus
 Bom-i-en'ses
 Bo-mil'car
 Bom-o-ni'cæ (30)
 Bo-no'ni-a
 Bo-no'si-us
 Bo-no'zhe-us
 Bo-o-su'ra
 Bo'o'tes
 Bo'o'tus, and
 Bo'e'o-tus
 Bo're-a
 Bo're'a-des
 Bo're-as
 Bo-re-as'mi (3)
 Bo're-us
 Bor'ges
 Bor-go'di
 Bor'nos
 Bor-sip'pa
 Bo'russ
 Bo-rys'the-nes
 Boe'pho-rus
 Bot'ti-a
 Bot-ti-æ'is
 Bo-vi'a'num
 Bo-vil'lae
 Brach-ma'nes
 Brae'si-a
 Bran-chi'a-des
 Bran'chi-dæ
 Bran-chyl'li-des
 Bra'si-æ
 Bras'i-das
 Bras-i-de'i-a
 Brau're

Brau'ron
 Bren'ni, and
 Breu'ni
 Bren'nus
 Bren'the
 Bres'ci-a
 Bret'ti-i (3)
 Bri'a're-us
 Bri'as
 Bri-gan'tes
 Brig-an-ti'nus
 Bri'mo
 Bri-se'is
 Bri'ses
 Bri-se'u-s
 Bri-tan'ni
 Bri-tan'ni-a
 Bri-tan'ni-cus (30)
 Brit-o-mar'tis
 Brit-o-ma'russ
 *Brit'o-nes
 Brix-el'lum
 Brix'i-a
 Bri'zo
 Broc-u-be'us
 Bro'mi-us
 Bro'mus
 Bron'tes
 Bron-ti'nus
 Bro'te-as
 Bro'the-us
 Bruc'te-ri (4)
 Bru-ma'li-a
 Brun-du'si-um
 Bru-tid'i-us
 Bru'ti-i (4)
 Bru'tu-lus
 Bru'tus
 Bry'as
 Bry-ax'is
 Bry'ee

Bry'ges
 Bry'gi (3) (5)
 Bry'se-a
 Bu-ba-ce'ne
 Bu-ba'ces
 Bu'ba-ris
 Bu-bas-ti'a-cus
 Bu'ba-sus
 Bu'bon
 Bu-ceph'a-la
 Bu-ceph'a-lus
 Bu-col'i-ea
 Bu-col'i-cum
 Bu-co'li-on
 Bu'co-lus
 Bu'di-i (3)
 Bu-di'ni (3)
 Bu-do'rum
 Bu'lis
 Bul-la'ti-us (10)
 Bu'ne-a
 Bu'rus
 Bu'po-lus
 Bu'pha-gus
 Bu-pho'ni-a
 Bu-pra'si-um
 Bu'ra
 Bu-ra'i-cus
 Bur'rhus
 Bur'sa
 Bur'si-a
 Bu'sæ
 Bu-si'ris
 Bu'ta
 Bu'te-o
 Bu'tes
 Bu-thro'tum
 Bu-thyr'e-us
 Bu'to-a
 Bu'tos
 Bu-tor'i-des

* *Britones*.—Labbe tells us, that this word is sometimes pronounced with the penultimate accent, but more frequently with the antepenultimate.

Bu-tun' tum
Bu' tus
Bu-zy' ges
Byb-le' si-a, and
 By-bas' si-a
Byb' li-a

Byb' li-i (4)
Byb' lis
Byl-li' o-nes
Byr' rhus
Byr' sa
Byz-a' ci-um

Byz-an-tr' a-cus
By-zan' ti-um
By' zas
By-ze' nus
Byz' e-res
Byz' i-a

Cæ-an' thus
Cab' a-des (20)
Cab' a-les (20)
Ca-bal' i-i (4)
Cab-al-li' num
Cab-a-li' nus
Ca-bar' nos
Ca-bas' sus
Ca-bel' li-o (4)
Ca-bi' ra
Ca-bi' ri (3)
Ca-bir' i-a
Ca-bu' ra (7)
Cab' u-rus (20)
Ca' ca
Cach' a-les (20)
Ca' cus
Ca-cu'this
Ca-cyp' a-ris
Ca' di (3)
Cad-me' a
Cad-me' is
Cad'mus
Ca'dra (7)
Ca-du' ce-us (10)
Ca-dur' ci (3)
Ca-dus' ci
Cad' y-tis
Cæ' a (7)
Cæ' ci-as (10)
Cæ-cil' i-a

Cæ-cil-i-a' nus
Cæ-cil' i-i (4)
Cæ' i-lus
Cæ-cil' i-us
Cæ-ci' na Tus' cus
Cæc' u-bum
Cæc' u-lus
Cæ-dic'i-us (10)
Cæ' li-a
Cæ' li-us
Cæm' a-ro
Cæ' ne
Cæ' ne-us
Cæn' i-des
Cæ-ni' na
Cæ' nis
Cæ-not' ro-pæ
Cæ' pi-o
Cæ-ra' tus
Cæ' re, or Cæ' res
Cæ' e-si (3)
Cæ' sar
Cæs-a-re' a
Cæ-sa' ri-on
Cæ-se' na
Cæ-sen' ni-as
Cæ-ce' ti-us (10)
Cæ' si-a (10)
Cæ' si-us (10)
Cæ' so
Cæ-so' ni-a

Cæ-so' ni-us
Cæt' o-brix
Cæt' u-lum
Cæ' yx
Ca-ga' co
Ca-i-ci' nus
Ca-i' cus
Ca-i-e' ta
Ca' i-us, and Ca' i-a
Ca' i-us
Cal' ab-er, Q.
Ca-la' bri-a
Cal' a-brus
Cal-a-gur-rit' a-ni
Cal' a-is
Ca-lag' u-tis
Cal' a-mis (20)
Cal-a-mi' sa
Cal' a-mos
Cal' a-mus (20)
Ca-la' nus
Cal' a-on
Cal' a-ris
Cal-a-tha' na
Ca-la' thi-on
Cal' a-thus
Cal' a-tes (20)
Ca-la' ti-a
Ca-la' ti-as (10)
Ca-la' vi-i (4)
Ca-la' vi-us

Cal-au-re' a, and
Cal-au-ri' a
Cal' bis
Cal' ce
Cal' chas
Cal-che-do' ni-a
Cal-chin' i-a (12)
Cal' dus Cæ' li-us
Ca' le
Cal-e-do' ni-a
Ca-le' nus
Ca' les
Ca-le' si-us (10)
Ca-le' tæ
Cal' e-tor (20)
Ca' lex
Cal-i-ad' ne
Cal-i-ce' ni
Ca-lid'i-us, M.
Ca-lig' u-la, C.
Cal' i-pus
Ca' lis
Cal-læs' chrus
Cal-la' i-ci (4)
Cal' las
Cal-la-te' bus
Cal-la-te' ri-a
Cal-le' ni
Cal' li-a
Cal-li' a-des
Cal' li-as
Cal-lib' i-us
Cal-li-ce' rus
Cal-lich' o-rus
Cal' li-cles
Cal-li-co-lo' na
Cal-lic' ra-tes
Cal-lic-rat' i-das
Cal-hid' i-us
Cal-hid' ro-mus
Cal-li-ge' tus

Cal-lim' a-chus (12)
Cal-lim' e-don
Cal-lim' e-des
Cal-li' nus
Cal-li' o-pe (8)
Cal-li-pa-ti' ra (30)
Cal' li-phon
Cal' li-phron
Cal-lip' i-dæ
Cal-lip' o-lis
Cal' li-pus
Cal-lip' y-ges
Cal-lir' ho-e (8)
Cal-lis' te
Cal-lis-te' i-a
Cal-lis' the-nes
Cal-lis' to
Cal-lis-to-ni' cus
Cal-lis' tra-tus
Cal-lix' e-na
Cal-lix' e-nus
Ca'l-on
Ca'l-or
Cal' pe
Cal-phur' ni-a
Cal-phur' ni-us
Cal-pur' ni-a
Cal' vi-a
Cal-vi' na
Cal-vis' i-us (10)
Cal-u-sid' i-us
Cal'u' si-um (10)
Cal' y-be (8)
Cal-y-cad' nus
Cal' y-ce (8)
Ca-lyd' i-um
Ca-lyd' na
Cal' y-don (6)
Cal-y-do' mis
Cal-y-do' ni-us
Ca-lym' ne

Ca-lyn' da
Ca-lyp' so
Ca-man' ti-um (10)
Cam-a-ri' na
Cam-bau' les
Cam' bes
Cam' bre
Cam-bu' ni-i (4)
Cam-by' ses
Cam-e-la' ni (3)
Cam-e-li' tæ
Cam' e-ra (7)
Cam-e-ri' num, and
Ca-me' ri-um
Cam-e-ri' nus
Ca-mer' ti-um
Ca-mer' tes
Ca-mil' la
Ca-mil' li, and
Ca-mil' læ
Ca-mil' lus
Ca-mi' ro
Ca-mi' rus, and
Ca-mi' ra
Cam-is-sa' res
Cam' ma
Ca-moe' næ
Cam-pa' na Lex
Cam-pa' ni-a
Cam' pe (8)
Cam-pas' pe
Camp'sa
Cam' pus Mar' ti-us
Cam-u-lo-gi' nus
Ca' na
Can' a-ce
Can' a-che (12)
Can' a-chus
Ca' næ
Ca-na' ri-i (4)
Can' a-thus

*Can'da-ce
Can-da' vi-a
Can-dau' les
Can-di' o-pe
Ca' nens
Can-e-pho' ri-a
Can'e-thrum
Ca-nic-u-la' res di'es
Ca-nid'i-a
Ca-nid'i-us
Ca-nin-e-fa'tes
Ca-nin'i-us
Ca-nis'ti-us (10)
Ca' ni-us
Can'næ
Ca-nop'i-cum
Ca-no'pus
Can'ta-bra
Can'ta-bri (3)
Can'ta'bri-æ (4)
Can'tha-rus (20)
Can'thus
Can'ti-um (10)
Can-u-le'i-a
Can-u-le'i-us
Ca-nu'li-a
Ca-nu'si-um (10)
Ca-nu'si-us
Ca-nu'ti-us (10)
Cap'a-neus, 3 syll.
Ca-pe'l'ia
Ca-pe'na
Ca-pe'nas
Ca-pe'ni (3)
Ca'per
Ca-pe'tus
Ca-pha're-us
Caph'y-æ (4)

Ca' pi-o (4)
Cap-is-ee'ne
Cap'i-to
Ca-pit-o-li' nus
Cap-i-to'li-um
Cap-pa-do'ci-a (10)
Cap'pa-dox
Ca-pra'ri-a
Ca'pre-æ
Cap-ri-cor' nus
Cap-ri-fic-i-a'lis
Ca-pri'na
Ca-priv'e-des
Ca'pri-us
Cap-ro-ti'na
Ca'prus
Cap'sa
Cap'sa-ge
Cap'u-a
Ca'pys
Ca'pys Syl'vi-us
Car-a-bac'tra
Car'a-bis (20)
Car-a-cal'la
Ca-rac'a-tes
Ca-rac'ta-cus
Ca'ræ
Ca-ræ'us
Car'a-lis
Car'a-nus (20)
Ca-rau'si-us (10)
Car'bo
Car-che'don (12)
Car-ci'nus
Car-da'ces
Car-dam'y-le
Car'di-a
Car-du'chi (12) (3)

Ca'res
Car'e-sa
Ca-res'sus
Car-fin'i-a
Ca'ri-a
Ca'ri-as
Ca-ri'a-te
Ca-ri'na
Ca-ri'nae
Car'i-ne
Ca-ri'ous
Ca-ris'sa-num
Ca-ris'tum
Car-ma'ni-a
Car-ma'nor
Car'me
Car-me'lus
Car-men'ta, and
Car-men'tis
Car-men'ta'les
Car-men'ta'lis
Car'mi-des (6) (20)
Car'na Car-din'e-a
Car-na'si-us (10)
Car-ne'a-des
Car-ne'i-a
Car'ni-on
Car'nus
Car-nu'tes
Car-pa'si-a (11)
Car-pa'si-um (11)
Car'pa-thus
Car'pi-a (7)
Car'pis
Car'po
Car'poph'o-ra
Car'poph'o-rus
Car'ræ, and Car'ræ

* *Cundace.*—Lemprière, Labbe, and Ainsworth, accent this word on the first syllable, but Gouldman and Holyoke on the last; and I am much mistaken if the general ear has not sanctioned this latter pronunciation, and given it the preference.

Car-ri-na' tes
 Car-ru' ca
 Car-se' o-li (3)
 Car-ta' li-as
 Car-thæ' a
 Car-tha-gin-i-en' ses
 Car tha' go
 Car' thage (Eng.).
 Car-tha' sis
 Car-tei' a, 3 syll.
 Car-vil' i-us
 Ca' rus
 Ca' ry-a. (6) (7)
 Car-y-a' tæ
 Car-y-a' tis
 Ca-rys' ti-us
 Ca-rys' tur
 Ca' ry-um
 Cas' ca
 Cas-cel' li-us
 Cas-i-li' num
 Ca-si' na Ca-si' num
 Ca' si-us (10)
 Cas-me' næ
 Cas-mil' la
 Cas-pe' ri-a
 Cas-per' u-la
 Cas-pi-a' na
 Cas' pi-i (4)
 Cas' pi-um ma' re
 Cas-san-da' ne
 Cas-san' der
 Cas-san' dra
 Cas-san' dri-a
 Cas'si-a (10)
 Cas-si' o-pe
 Cu-si-o-pe' a
 Cas-si-ter' i-des
 Cas-si-ve-hau' nus
 Cas' si-us, C. (10)
 Cas-so' tis
 Cas-tab' a-la
 Cas' ta-bus

Cas-ta' li-a
 Cas-ta' li-us fons
 Cas-to' lus
 Cas-ta' ne-a
 Cas-ti-a-ni' ra
 Cas' tor and Pol' lux
 Cas-tra' ti-us (10)
 Cas' tu-lo
 Cat-a-du' pa
 Cat-a-men' te-les
 Cat' a-na (20)
 Cat-a-o' ni-a
 Cat-a-rac' ta
 Cat' e-nes
 Ca-thæ' a
 Cath' a-ri (3)
 Ca'ti-a (11)
 Ca-ti-e' na
 Ca-ti e' nus
 Cat-i-li' na
 Cat' i-line (Eng.)
 Ca-til' li (3)
 Ca-til' lus, or
 Cat' i-lus
 Ca-ti' na
 Ca' ti-us (10)
 Cat' i-zí (3)
 Ca' to (1)
 Ca' tre-us
 Cat' ta
 Cat' ti (3)
 Cat-u-li-a' na
 Ca-tul' lus
 Cat' u-lus (20)
 Cav-a-ri'l us
 Cav-a-ri' nus
 Cau' ca-sus
 Cau' con
 Cau' co-nes
 Cau' di, and
 Cau' di-um
 Ca' vi-i (3)
 Cau-lo' ni-a

Cau' ni-us
 Cau' nus
 Cau' ros
 Cau' rus
 Ca' us
 Ca-y' ci (3) (6)
 Ca-y' cus
 Ca-ys' ter
 Ce' a, or Ce' os
 Ce' a-des
 Ceb-al-li' nus
 Ceb-a-ren' ses
 Ce' bes
 Ce' bren
 Ce-bre' ni-a
 Ce-bri' o-nes
 Cec'i-das
 Ce-cil' i-us
 Cec'i-na
 Ce-cin' na, A.
 Ce-cro' pi-a
 Ce-crop' i-dæ
 Ce' crops
 Cer-cyph' a-læ
 Ced-re-a' tis
 Ce' don
 Ce-dru' si-i (3)
 Ceg' lu-sa
 Ce' i (3)
 Cel' a-don
 Cel' a-dus
 Ce-læ' næ
 Ce-læ' no
 Cel' e-æ (4)
 Ce-le' i-a, and Ce' la
 Cel-e-la' tes
 Ce-len' dræ
 Ce-len' dris, or
 Ce-len' de-ris
 Ce-le' ne-us
 Ce-len' na Ce-læ' na
 Ce' ler
 Cel' e-res

Cel'e-trum
 Ce'le-us
 Cel'mus
 Cel'o-nae
 Cel'sus
 Cel'tae
 Cel-ti-be'ri
 Cel'ti-ca
 Cel'ti-ei
 Cel-til'lus
 Cel-to'ri-i (4)
 Cel-tos'cy-thæ
 Cem'me-nus
 Cem'psi (3)
 Ce-nae'um
 Cen'chre-æ (12)
 Cen'chre-is
 Cen'chre-us
 Cen'chri-us
 Ce-nes'po-lis
 Ce-ne'ti-um (10)
 Ce'ne-us
 Cen-i-mag'ni
 Ce-ni'na
 Cen-o-ma'ni
 Cen-so'res
 Cen-so-ri'nus
 Cen'sus
 Cen-ta-re'tus
 Cen-tau'ri (3)
 Cen-tau'russ
 Cen-tob'ri-ca
 Cen'to-res (20)
 Cen-tor'i-pa
 Cen-tri'tes
 Cen-tro'ni-us
 Cen-tum'vi-ri (4)
 Cen-tu'ri-a
 Cen-tu'ri-pa
 Ce'os and Ce'a
 Ceph'a-las
 Ceph-a-le'di-on
 Ce-phal'en

Ceph-a-le'na
 Ceph-al-le'ni-a
 Ceph'a-lo
 Ceph-a-loe'dis (5)
 Ceph'a-lon
 Ceph-a-lot'o-mi
 Ceph-a-lu'di-um
 Ceph'a-lus
 Ce-phe'u
 Ce-phe'nes
 Ce-phis'i-a (10) (90)
 Ceph-i-si'a-des
 Ce-phis-i-do'russ
 Ce-phis'i-on (10)
 Ce-phis-o'do-tus
 Ce-phis'sus
 Ce-phi'sus
 Ce'phren
 Ce'pi-o
 Ce'pi-on
 Cer'a-ca
 Ce-rac'a-tes
 Ce-ram'bus
 Cer-a-mi'cus
 Ce-ro'mi-um
 Cer'a-mus (20)
 Ce'ras
 Cer'a-sus
 Cer'a-ta
 Ce-ra'tus
 Ce-rau'ni-a
 Ce-rau'ni-i (4)
 Ce-rau'nus
 Ce-rau'si-us (10)
 Cer-be'ri-on
 Cer'be-rus
 Cer'ca-phus
 Cer-ca-so'rums
 Cer-ce'i
 Cer-ce'ne
 Cer-ces'tes
 Cer-ci-des
 Cer-ci-i (4)

Cer'ci-na
 Cer-cin'na
 Cer-cin'i-us
 Cer'ci-us (10)
 Cer-co'pes
 Cer'cops
 Cer'cy-on (10)
 Cer-cy'o-nes
 Cer-cy'ra, or
 Cor-cy'ra
 Cer-dyl'i-um
 Cer-e'a-li-a
 Ce'res
 Ce-res'sus
 Cer'e-tæ
 Ce-ri'a'lis
 Ce'ri-i (4)
 Ce-ri'lum
 Ce-rin'thus
 Cer-y-ni'tes
 Cer-ma'rus
 Cer'nes
 Ce'ron
 Cer-o-pas'a-des
 Ce-ros'sus
 Cer'phe-res
 Cer-rhae'i (3)
 Cer-sob-lep'tes
 Cer'ti-ma
 Cer-to'ni-um
 Cer-va'ri-us
 Cer'y-ces (6) (20)
 Ce-ryc'i-us
 Cer-y-mi'ca
 Cer-ne'a
 Ce-ryn'i-tes
 Ce-sel'li-us
 Ce-sen'mi-a
 Ces'ti-us (10)
 Ces-tri'na
 Ces-tri'nus
 Ce'tes
 Ce-the'gus

Ce' ti-i (4) (10)
 Ce' ti-us (10)
 Ce' to
 Ce' us, and Cœ' us
 Ce' yx
 Cha' bes
 Che' a* (12)
 Cha-bi' nus
 Cha' bri-a
 Cha' bri-as
 Chab' ry-is (6)
 Chæ-an' i-tæ (4)
 Chæ' re-as
 Chaer-e-de' mus
 Chæ-re' mon
 Chaer'e-phon
 Chæ-res' tra-ta
 Chæ-rin' thus
 Chæ-rip' pus
 Chæ' ro
 Chæ-ro' ni-a
 Chæ-ro-ne' a, and
 Cher-ro-ne' a
 Cha-læ' on
 Chal-cæ' a
 Chal' ce-a
 Chal-ce' don, and
 Chal-ce-do' ni-a
 Chal-ci-de' ne
 Chal-ci-den' ses
 Chal-cid' e-us
 Chal-cid' i-ca
 Chal-cid' i-cus
 Chal-ci-of' ua
 Chal-ci' o-pe
 Chal-ci' tis (3)
 Cha'l cis

Chal' co-don
 Chal' con
 Chal' cus
 Chal-dæ' a
 Chal-dæ' i (3)
 Cha-les' tra
 Chal-o-ni' tis
 Chal' y-bes, and
 Cal' y-bes
 Chal-y-bo-ni' tis
 Chal' ybs
 Cha-ma' ni
 Cham-a-vi' ri (4)
 Cha' ne
 Cha' on
 Cha' o-nes
 Cha-o' ni-a
 Cha-o-ni' tis
 Cha' os
 Char' a-dra
 Cha-ra' dros
 Char' a-drus
 Cha-ræ' a-das
 Char-an-de' i
 Cha' rax
 Cha-rax' es, and
 Cha-rax' us
 Cha' res
 Char' i-cles
 Char' i-clo
 Char-i-clí' des
 Char-i-de' mus
 Char' i-la
 Char-i-la' us, and
 Cha-ri'l us
 Cha-ri' ni, and
 Ca-ri' ni (3)

Cha' ris
 Cha-ris' i-a
 Char' i-tes
 Char' i-ton
 Char' mi-das
 Char' me, and
 Car' me
 Char' mi-des
 Char-mi' nus
 +Char-mi' o-ne
 Char' mis
 Char-mos' y-na
 Char' mo-tas
 Char' mus
 Cha' ron
 Cha-ron' das
 Char-o-ne' a
 Cha-ro' ni-um
 Cha' rops, and
 Char' o-pes
 Cha-ryb' dis
 Chau' bi, and
 Chau' ci
 Chau' la (7)
 Chau' rus
 Che' læ
 Che' les
 Chel-i-do' ni-a
 Chel-i-do' ni-æ
 Che-lid' o-nis
 Chel' o-ne
 Chel' o-nis
 Chel-o-noph' a-gi
 Chel-y-do' re-a
 Chem' mis
 Che' na (7)
 Che' næ

* *Chæs.*—The *ch* in this and all words from the Greek and Latin, must be pronounced like *k*.

† *Chermione.*—Dryden, in his tragedy of *All for Love*, has anglicised this word into *Chermion*;—the *ch* pronounced as in *charm*.

Che' ni-on
 Che' ni-us
 Che' ope, and
 Che-os' pes
 Che' phren
 Cher-e-moc' ra-tes
 Cho-ri's o-phus
 Cher' o-phon
 Cher' si-as (10)
 Cher-sid'a-mas
 Cher' si-pho
 Cher-so-ne' sus
 Che-rus' ci (3)
 Chid-nae' i (3)
 Chil-i-ar' chus
 Chil' i-us, and
 Chil' e-us
 Chi' lo
 Chi-lo' nis
 Chi-me' ra
 Chim' a-rus
 Chi-me' ri-um
 Chi-om' a-ra
 Chi' on (1)
 Chi' o-ne (8)
 Chi-on' i-des
 Chi' o-nis
 Chi' os
 Chi' ron
 Chit' o-ne (8)
 Chlo'e
 Chlo're-us
 Chlo' ris
 Chlo' rus
 Cho-a-ri' na
 Cho-as' pes
 Cho' bus
 Choe'r a-des
 Choe'r i-lus

Choe'r e-e
 Chou' ni-das
 Chon' u-phis
 Cho-ras' mi (3)
 Cho-rin' e-us
 Cho-ro'e bus
 Cho-rom-nae' i (3)
 Chos' ro-es
 Chre'mes
 Chrem' e-tes
 Chres' i-phon
 Chres-phon' tes
 Chres' tus
 Chro' mi-a
 Chro' mi-os
 Chro' mis
 Chro' mi-us
 Chro' ni-us
 Chro' nos
 Chry' a-sus
 Chry' sa, and
 Chry' se
 Chrys' a-me
 Chry-san' tas
 Chry-san' thi-us
 Chry-san' tis
 *Chry-se' or
 Chrys-a-o' re-us
 Chry-sa' o-ris
 Chry' sas
 Chry-se' is
 Chry-ser' mus
 Chry' ses
 Chry-sip' pe
 Chry-sip' pus
 Chry' sis
 Chrys-o-as' pi-des
 Chry-sog' o-nus
 Chrys-o-la' us

Chry-so' di-um
 Chry-sop' o-lis
 Chry-sor' rho-e
 Chry-sor' rho-as
 Chrys' os-tom
 Chrys-oth' e-mis
 Chryx' us
 Chtho' ni-a (12)
 Chtho' ni-us (12)
 Chi' trum
 Cib-a-ri' tis
 Cib' y-ra
 Cic' e-ro
 Cith' y-ris
 Cic' o-nes
 Ci-cu' ta
 Ci-lie' i-a (10)
 Ci-lis' sa
 Ci' lix
 Ci' la
 Ci' les
 Ci' lus
 Ci' ni-us
 Ci' lo
 Cim' ber
 Cim-be' ri-us
 Cim' bri (3)
 Cim'bri-cum
 Cim' i-nus
 Cim-me' ri-i (4)
 Cim' me-ris
 Cim-me' ri-um
 Ci-mo' lis, and
 Ci-no' lis
 Ci-mo' lus
 Ci' mon
 Ci-nae' thon
 Ci-nar' a-das
 Cin' ci-a (10)

* Chryseor.—Then started out, when you began to bleed
 The great Chryseor, and the gallant steed.

Cin-cin-na'tus, L. Q.
Cin' ci-us (10)
Cin' e-as
Ci-ne' si-as (11)
Cin' e-thon
Cin' ga
Cin-get' o-rix
Sin-get' o-rix
Cin' gu-lum
Cin-i-a'ta
Ci-nith' i-i (4)
Cin' na
Cin' na-don
Cin' na-mus
Cin-ni'a-na
Cinx' i-a
Ci' nyps, and
 Cin' y-phus
Cin' y-ras
Ci' os
Cip' pus
Cir' ce
Cir-cen'ses lu'di
Cir' ci-us (10)
Cir' cus
Ci' ris
Cir-ræ' a-tum
Cir' rha, and
 Cyr' rha
Cir' tha, and Cir' ta
Cis-al-pi' na Gal' li-a
Cis' pa
Cis' sa
Cis' se-is
Cis-se'u-s
Cis'si-a (11)

Cis' si-æ (11)
Cis' si-des
Cis-soes' sa (5)
Cis' sus
Cis-su'sa
Cis-tæ' ne
Ci-thæ' ron
Cith-a-ris' ta
Cit' i-um (10)
Ci-vi' lis
Ci' us
Ciz' y-cum
Cla' de-us
Cla' nes
Cla' nis
Cla' ni-us, or Cla' nis
Cla' rus
Clas-tid' i-um
Clau'di-a
Clau'di-æ
Clau-di-a'nus
Clau-di-op' o-lis
Clau'di-us
Clav-i-e' nus
Clav'i-ger
Clau'sus
Cla-zom'e-næ, and
 Cla-zom'e-na
Cle'a-das
Cle-an' der
Cle-an' dri-das
Cle-an' thes
Cle-ar' chus
Cle-ar' i-des
Cle'mens
Cle'o

Cle'o-bis
Cle-o-bu'la
Cle-ob-u-li'na
Cle-o-bu'lus
Cle-o-cha'res
Cle-o-cha'ri-a
Cle-o-dæ'us
Cle-od'a-mas
Cle-o-de'mus
Cle-o-do'ra
Cle-o-dox'a
Cle-og'e-nes
Cle-o-la'us
Cle-om'a-chus
Cle-o-man'tes
Cle-om'bro-tus
Cle-o-me'des
***Cle-om'e-nes**
Cle'on
Cle-o'næ, and
 Cle'o-na
Cle-o'ne
Cle-o-ni'ca
Cle-o-ni'cus (30)
Cle-on'nis
Cle-on'y-mus
Cle-op'a-ter
+Cle-o-pa'tra
Cle-op'a-tris
Cle-oph'a-nes
Cle-o-phan'thus
Cle'o-phes
Cle-oph'o-lus
Cle'o-phon
Cle-o-phy'lus
Cle-o-pom'pus

* *Cleomenes*.—There is an unaccountable caprice in Dryden's accentuation of this word, in opposition to all prosody; for through the whole tragedy of this title he places the accent on the penultimate instead of the antepenultimate syllable.

† *Cleopatra*.—The learned editor of Labbe tells us this word ought to be pronounced with the accent on the antepenultimate, *Cle-op'a-fra*, though the penultimate accentuation, he says, is the more common.

Cle-op-tol' e-mus
 Cle' o-pus
 Cle'o' ra
 Cle-os' tra-tus
 Cle-ox' e-nus
 Clep'sy-dra
 Cle' ri (3)
 Cles'i-des
 Cle'ta
 Clib'a-nus
 Cli-de'mus
 Clim'e-nus
 Clis' nas
 Clin'i-as
 Cli-nip' pi-des
 Clis' nus
 Clis' o
 Cli-sith'e-ra
 Clis' the-nes
 Clis' tæ
 Cli-tar' chus
 Clis' tæ
 Cli-ter' ni-a
 Clit-o-de' nus
 Cli-tom' a-chus
 Cli-ton'y-nus
 Clit'o-phon
 Clis' tor
 Cli-to' ri-a
 Cli-tum' nus
 Clis' tus
 Clo-a-ci' na
 Clo-an' thus
 Clo'di-a
 Clo'di-us
 Clo'e li-a
 Clo'e li-æ (4)
 Clo'e li-us
 Clo' nas

Clon'di-cus
 Clo' ni-a
 Clo' ni-us
 Clo' tho
 Clu-a-ci' na
 Clu-en'ti-us (10)
 Clu' po-a, and
 Clyp'e-a (23)
 Clu'si-a (11)
 Clu'si ni fon'tes
 Clu'si o-lum
 Clu'si-um (10)
 Clu'si-us (10)
 Clu' vi-a
 Clu' vi-us Ru' fus
 Clym'e-ne
 Clym-en-e'i-des
 Clym'e-nus
 Clys-on-y-mu'sa
 Clyt-em-nes'tra
 Clyt'i-a, or Clyt'i-e
 Clyt'i-us (10)
 Cly' tus
 *Cna-ca'di-um (30)
 Cnac'a-lis
 Cna'gi-a
 Cne'mus
 Cne'us, or Cne'us
 Cni-din'i-um
 Cni'dus, or
 Gni'dus
 Cno'pus (13)
 Cnos si-a (11)
 Cno'sus
 Co'os, and Cos
 Co-a-ma'ni
 Co-as'træ, and
 Co-ac'træ
 Cob'a-res

Coc'a-lus
 Coc-ce'i-us
 Coc-cyg'i-us
 Co'cles, Pub. Horat.
 Coc'ti-æ, and
 Cot'ti-æ
 Co-cy'tus
 Co-dom'a-nus
 Cod'ri-dæ
 Co-drop'o-lis
 Co'drus
 Coe-cil'i-us
 Cos'la
 Coe-lal'e-tæ
 Coel-e-syr'i-a, and
 Coe-lo-syr'i-a
 Coe'li-a
 Coe-li-ob'ri-ga
 Coe'li-us
 Coe'lus
 Coe'nus
 Coer'a-nus
 Co'e-s
 Coe'us
 Cog'a-mus
 Cog-i-du'nus
 Co'hi-bus
 Co' hors
 Co-læ'nus
 Co-lax'a-is
 Co-lax'es
 Col'chi (12) (3)
 Col'chis, and
 Col'chos
 Co-len'da
 Co'li-as
 Col-la'ti-a
 Col-la-ti'nus
 Col-li'nat

* *Cnacadium*.—C before *N*, in this and the succeeding words, is mute; and they must be pronounced as if written *Nacodium*, *Nacelis*, &c.

† *Collina*.—Lempiere accents this word on the antepenultimate; but Ainsworth, Gouldman, and Holyoke, more properly on the penultimate,

Col-lu' ci-a
Co' lo
Co-lo' næ
Co-lo' ne
Co-lo' nos
Col' o-phon
Co-los' se, and
Co-los' sis
Co-los' sus
* Col' o-tes
Col' pe
Co-lum' ba
Col-u-mel' la
Co-lu' thus
Co-lyt' tus
Com-a-ge' na
.. Com-a-ge' ni
Co-ma' na
Co-ma' ni-a
Com' a-ri (3)
Com' a-rus
Co-mas' tus
Com-ba' bus
Com' be
Com' bi (3)
Com-bre' a
Com' bu-tis
Co-me' tes
Com' e-tho
Co-min' i-us
Co-mit' i-a (10)
Co'mi-us
Com' mo-dus
Co' mon
Com-pi-ta' li-a
Comp' sa-tus
Com-pu' sa
Co' mus
Con' ca-ni (3)

Con-cor' di-a
Con' da-lus
Con' da-te
Con-do-cha' tes
Con-dru' si (3)
Con-dyl' i-a
Co' ne (7)
Con-e-to-du' nus
Con-fu' ci-us (10)
Con-ge' dus
Co' ni-i (3)
Con-i-sal' tus
Co-nis' ci (3)
Con-ni' das
Co' nen
Con-sen' tes
Con-sen' ti-a
Con-sid' i-us
Con-si-li' num
Con'stans
Con-stan' ti-a (11)
Con-stan-ti' na
Con-stan-ti-nop' o-
lis
Con-stan-ti'nus
Con' stan-tine (Eng.)
Con-stan' ti-us (10)
Con' sus
Con-syg' na
Con-ta-des' dus
Con-tu' bi-a (7)
Co' on
Co' os, Cos, Ce' a
and Co
Co' pæ
Co-phon' tis
Co' phas
Co' pi-a (7)
Co-pil' lus

Co-po' ni-us
Cop' ra-tes
Co' pre-us
Cop'tus and Cop' tos
Co' ra
Cor-a-ce' si-um, and
Cor-a-cen' si-um
Cor-a-co-na' sus
Co-ra'l e-tæ
Co-ra'l li (3)
Co-ra' nus
Co' ras
Co' rax
Co-rax'i (3)
Cor' be-us
Cor' bis
Cor' bu-le
Cor-cy' ra
Cor' du-ba
Cor-du-e' ne (8)
Co' re (8)
Co-res' sus
Cor' e-sus
Cor' e-tas
Cor-fin' i-um
Co' ri-a (7)
Co-rin' e-um
Co-rin' na
Co-rin' nus
Co-rin' thus
Co-ri-o-la' sus (23)
Co-ri' o-li, and
Co-ri-o'l la
Co-ri-s' sus
Cor' i-tus
Cor' mus
Cor' ma-sa
Cor-ne' li-a
Cor-ne' li-i (4)

* *Colotes.*—Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe Gouldman, and Holyoke, more agreeably to the general ear, on the penultimate.

Cor-nic'u-lum	Co-sin'gas	Crat-e-sip'pi-das
Cor-ni-fic'i-us (10)	Co'sis	Cra-te'vas
Cor'ni-ger	Cos'mus	Cra'te-us
Cor-nu'tus	Cos'se-a (7)	Cra'this
Co-rœ'bus	Cos'sus	Cra-ti'nus
Co-ro'na	Cos-su'ti-i (4)	Cra-tip'pus
Cor-o-ne'a	Cos-to-boe'i (3)	Crat'y-lus (6)
Co-ro'nis	Co-sy'ra	Crau'si-æ (11)
Co-ron'ta	Co'tes, and Cot'tes	Crau'sis
Co-ro'nus	Co'thon	Cra-ux'i-das
Cor-rha'gi-um	Co-tho'ne-a (7)	Crem'e-ra
Cor'si (3)	Cot'i-so	Crem'ma
Cor'si-æ	Cot-to'nis	Crem'my-on, and
Cor'si-ca (7)	Cot'ta	Crom'my-on
Cor'so-te	Cot'ti-æ Al'pes	Crem'ni, and
Cor'su-ra (7)	Cot'tus	Crem'nos
Cor-to'næ	Cot-y-æ'um (6)	Cre-mo'na
Cor-vi'nus	Co-ty'o-ra	Crem'i-des
Cor-un-ca'nus	Cot-y-le'us	Cre-mu'ti-us (10)
Co'rus	Co-tyl'i-us	Cre'on
Cor-y-ban'tes (6)	Co'tys	Cre-on-ti'a-des
Cor'y-bas	Co-tyt' to	Cre-oph'i-lus
Cor-y-bas'sa	Cra'gus	Cre-pe'ri-us
Cor'y-bus	Cram-bu'sa	Cres
Co-ryc'i-a (24)	Cran'a-i (3)	Cre'sa, and Cres'sa
Co-ryc'i-des	Cran'a-pes	Cre'si-us (11)
Co-ryc'i-us (10)	Cran'a-us	Cres-phon'tes
Cor'y-cus (6)	Cra'ne	Cres'si-us (11)
Cor'y-don	Cra-ne'um	Cres'ton
Cor'y-la, and	Cra'ni-i (4)	Cre'sus
Cor'y-le'um	Cra'non, and	Cre'ta
Co-rym'bi-fer	Cran'non	Crete (Eng.) (8)
Cor'y-na	Cran'tor	Cre-tæ'us
Cor-y-ne'ta, and	Cra-as-sit'i-us (10)	Cre'te (8)
Cor-y-ne'tes	Cras'sus	Cre'te-a (7)
Cor-y-phä'si-um	Cras-ti'nus	Cre'tes
Cor-y-then'ses	Crat'a-is	Cre-te'us
Cor'y-hus	Cro-tæ'us	Cre'the-is
Co-ry'tus (6)	Cra'ter	Cre'the-us
Cos	Crat'e-rus (20)	Cret'hō-na
Co'sa, and Cos'sa, or Co'sæ	Cra'tes	Cret'i-cus
Cos-co'ni-us	Crat-es-i-cle'a	Cres'sas
	Crat-e-sip'o-lis	Cre'u'sa (7)

Cre-u' sis
 Cri' a-sus
 Cri-nip' pus
 Cri' nis
 Cri-ni' sus and
 Cri-mi' sus
 Cri' no
 Cri' son
 Cris-pi' na
 Cris-pi' nus
 Crit' a-la
 Crith' e-is
 Cri-tho' te
 Crit' i-as (10)
 Cri' to
 Crit-o-bu' lus
 Crit-og-na' tus
 Crit-o-la' us
 Cri' us
 Cro-bi' a-lus
 Crob'y-zı (3)
 Croc'a-le
 Cro' ce-æ
 Croc-o-di-lop' o-lis
 Cro' cus
 Croe' sus
 Cro-i' tes
 Cro' mi (3)
 Crom' my-on
 Crom' na
 Cro' mus
 Cro' ni-a (7)
 Cron'i-des
 Cro' ni-um
 Cro' phi (3)
 Cros-sæ' a
 Crot'a-lus
 Cro' ton
 Cro-to' na (7)
 Crot-o-ni' a-tis
 Cro-to' pi-as
 Cro-to' pus
 Cru' nos

Cru'sis
 Crus-tu-me' ri (4)
 Crus-tu-me' ri-a
 Crus-tu-me' ri-um
 Crus-tu-mi' num
 Crus-tu' mi-num
 Crus-tu' nis, and
 Crus-tur-ne' ni-us
 Cry' nis
 Cte'a-tus
 Clem'e-ne (13)
 Cte' nos
 Cte' si-as
 Cte-sib'i-us
 Ctes'i-cles
 Cte-sil'o-chus
 Ctes'i-phon (13)
 Cte-sip' pus
 Ctum'e-ne
 Cu' la-ro
 Cu' ma and Cu' mæ
 Cu-nax'a (7)
 Cu-pa' vo
 Cu-pen'tus
 Cu-pi' do
 Cu-pi-en' ni-us
 Cu'res
 Cu-re' tes
 Cu-re' tis
 Cu' ri-a
 Cu-ri-a'ti-i (4)
 Cu' ri-o
 Cu-ri-o-sol'i-tæ
 Cu' ri-um
 Cu' ri-us Den-ta' tus
 Cur'ti-a (10)
 Cur-til'lus
 Cur'ti-us (10)
 Cu-ru' lis
 Cus-sæ'i (3)
 Cu-til'i-um
 Cy-am-o-so' rus
 Cy'a-ne (6) (8)

Cy-a' ne-æ (4)
 Cy-an'e-e, and
 Cy-a' ne-a
 Cy-a' ne-us
 Cy-a-nip' pe
 Cy-a-nip' pus
 Cy-a-rax' es, or
 Cy-ax'a-res (6)
 Cy-be'be
 Cyb'e-la, and
 Cyb'e'la
 Cyb'e'le
 Cyb'e-lus
 Cyb'i-ra
 Cy-ce'si-um (11)
 Cych're-us (12)
 Cyc'la-des
 Cy-clo' pes
 Cy'clops (Eng.)
 Cyc'nus
 Cy'da (6)
 Cyd'i-as
 Cy-dip'pe
 Cyd'nus
 Cy'don
 Cy-do'ni-a
 Cyd'ra-ra
 Cyd-ro-la'us
 Cyg'nus
 Cyl'a-bus
 Cyl'i-ces
 Cy-lin'dus
 Cyl-lab'a-rus
 Cyl'la-rus
 Cyl'len
 Cyl-le'ne
 Cyl-le-ne'i-us
 Cyl-lyr'i-i (3) (4)
 Cy'lon
 Cy'ma, or Cy'mæ
 Cy-mod'o-ce
 Cy-mod-o-ce'a
 Cy-mod-o-ce'as

Cy' me, and Cy' mo
Cym' o-lus, and
 Ci-mo'lus
* Cym-o-po-li' a
Cy-moth'o-e
Cyu' a-ra
Cyn-æ-gi' rus
Cy-nae' thi-um
Cy-na' ne
Cy-na' pes
Cy-nax' a
Cyn' e-as
Cy-ne' si-i (4), and
 Cyn' e-tæ
Cyn-e-thus' sa
Cyn' i-a
Cyn' i-ci (3)
Cy-nis' ca
Cy' no (6)
Cyn-q-ceph' a-le
Cyn-o-ceph' a-li
Cyn-o-phon' tis
Cy-nor' tas
Cy-nor' ti-on (11)
Cy' nos
Cyn-o-sar' ges

Cyn-os-se' ma
Cyn-o-su' ra
Cyn' o-sure (Eng.)
Cyn' thi-a
Cyn' thi-us
Cyn' thus
Cyn-u-reu' ses
Cy' nus
Cyp-a-ris' si, and
 Cyp-a-ris' si-a (11)
Cyp-a-ris' sus
Cyph' a-ra
Cyp-ri-a' nus
Cy' prus
Cyp-sel'i-des
Cyp' se-lus
Cy-rau' nis
Cy' re
Cy-re-na'i-ca
Cy-re-na'i-ci (3)
Cy-re' ne (8)
Cy-ri' a-des
Cy-ril' lus
Cyr' il (Eng.)
Cy-ri' nus
Cyr' ne

Cyr' nus
Cyr-ræ'i (3)
Cyr'rha-dæ
Cyr'rhes
Cyr'rhus
Cyr-ri-g' na (7)
Cyr-si' lus
Cy' rus
Cy-rop' o-lis
Cy' ta
Cy-tæ' is
Cy-the' ra
+Cyth-e-ræ'a, or
 Cyth-e-re'a
+Cyth'e-ris
Cy-the' ri-us
Cy-the' ron
Cy-the' run
Cyt' e-rus
Cyt' nos
Cy-tin' e-um
Cyt-is-so' rus
Cy-to' rus
Cyz-i-ce' ni
Cyz' i-cum
Cyz' i-cus

* See *Iphigenia*.—Neptune, who shakes the earth, his daughter gave,
Cymopolia, to reward the brave.

COOKE'S *Hesiod. Theog.* v. 1132.

† *Cytherea*.—Behold a nymph arise, divinely fair,
Whom to *Cytherea* first the surges bear;
And *Aphrodite*, from the foam, her name,
Among the race of gods and men the same; }
And *Cytherea* from *Cythera* came. }

COOKE'S *Hesiod. Theog.* v. 299.

‡ *Cytheris*. ————— Mere poetry —————

Your Roman wits, your Gallus and Tibullus,
Have taught you this from *Cytheris* and Delia.

DRYDEN, *All for Love*.

DA

DA

DE

Da' æ, Da' hæ
 Da' ci, and Da' cæ
 Da' ci-a (11)
 Da'c ty-li (3) (4)
 Dad' i-cæ
 Dæd' a-la
 Dæ-da' li-on
 Dæd' a-lus
 Dæ' mon
 Da' i (4)
 Da' i-cles (1)
 Da' i-dis
 Da-im' a-chus
 Da-im' e-nes
 Da' i-phron (1)
 Da'í' ra (1)
 Dal' di-a
 Dal-ma' ti-a (10)
 Dal-ma' ti-us (10)
 Dam-a-ge' tus
 Dam'a-lis
 Da' mas (1)
 Dam-a-sce' na
 Da-mas' ci-us (10)
 Da-mas' cus
 Dam-a-sip' pus
 Dam-a-sich' thon
 Dam-a-sis' tra-tus
 Dam-a-sith' y-nus
 Da' mas' tes
 Da' mi-a
 Da-mip' pus
 Da' mis
 Dam' no-rix
 Da' mo
 Dam' o-cles
 Da-moc' ra-tes
 Da-moc' ri-ta

Da-moc' ri-tus
 Da' mon
 Dam-o-phan' tus
 Da-moph' i-la
 Da-moph' i-lus
 Dam' o-phon
 Da-mos' tra-tus
 Da-mox' e-nus
 Da-myri' as
 Da' na (7)
 Dan' a-e
 Dan' a-i (3)
 Da-na'i-des (4)
 Dan' a-la
 Dan' a-us
 Dan' da-ri, and
 Dan-dar' i-dæ
 Dan' don
 Da-nu' bi-us
 Dan' ube (Eng.)
 Da' o-chus (12)
 Daph' næ
 Daph-næ' us
 Daph' ne
 Daph-ne-pho' ri-a
 Daph' nis
 Daph' nus
 Dar' a-ba
 Da' raps
 Dar' da-ni (3)
 Dar' da' ni-a
 Dar-dan' i-des
 Dar' da-nus
 Dar' da-ri-s
 Da' res
 Da-re' tis
 Da-ri' a
 Da-ri' a-ves
 Da-ri' tæ

Da-ri' us
 Das' con
 Das-cyl'i' tis
 Das' cy-lus
 Da' se-a
 Da'si-us (11)
 Das-sar' e-tæ
 Das-sa-re' ni
 Das-sa-ri' tæ
 Das-sa-rit'i-i (3) (4)
 Dat' a-mes
 Dat-a-pher' nes
 Da'tis
 Da'tos, or Da' ton
 Dav' a-ra (7)
 Dau' lis
 Dau' ni (3)
 Dau' ni-a
 Dau' nus
 Dau' ri-fer, and
 Dau' ri-ses
 De-ceb' a-lus
 De-ce' le-um
 Dec' e-lus
 De-cem' vi-ri (4)
 De-ce' ti-a (10)
 De-cid' i-us Sax' a
 De-cin' e-us
 De' ci-us (10)
 De-cu' ri-o
 Ded-i-tam' e-nes
 Dej-a-ni' ra
 De-ic' o-on
 De-id-a-mi' a (30)
 De-i-le' on
 De-il' o-chus (12)
 De-im' a-chus
 Dej' o-ces
 De-i' o-chus

De-i' o-ne
De-i' o ne-us
De-i-o-pe' i-a
De-jot' a-rus
De-iph' i-la
De-iph' o-be
De-iph' o-bus
De' i-phon
De-i-phon' tes
De-ip' y-le (6) (7)
De-ip' y-lus
De-ip' y-rus
Del' don
De' li-a
De-li' a-des
De' li-um
De' li-us
Del-ma' ti-us (10)
Del-min' i-um
De' los
* Del' phi
Del' phi-cus
Del-phin' i-a
Del-phin' i-um
Del' phus
Del-phy' ne (6)
Del' ta
Dem' a-des
De-mæn' e-tus
De-mag' o-ras
Dem-a-ra' ta
Dem-a-ra' tus
De-mar' chus
Dem-a-re' ta
Dem-a-ri's te
De' me-a
De-me' tri-a
De-me' tri-as

DE
De-me' tri-us
De' mo
Dem-o-a-nas' sa
Dem-o-ce' des
De-moch' a-res
Dem' o-cles
De-moc' o-on
De-moc' ra-tes
De-moc' ri-tus
De-mod' i-ce (4) (8)
De-mod' o-cus
De-mo' le-us
De-mo' le-on
De' mon
Dem-o-nas' sa
De-mo' nax
Dem-o-ni' ca (1)
Dem-o-ni' cus
Dem-o-phan' tus
De-moph' i-lus
Dem' o-phon
De-moph' o-on
De-mop' o-lis
De' mos
De-mos' the-nes (18)
De-mos' tra-tus
Dem' y-lus
De-od' a-tus
De'o' is
Der' bi-ces
Der' ce
Der-cen' nus
Der' ce-to, and
Der' ce-tis
Der-cyl' li-das
Der-cyl' lus
Der' cy-nus
Der-sæ' i (3)

De-ru-si-w' i (3)
De-sud' a-ba
Deu-ca' li-on (28)
Deu-ce' ti-us (10)
Deu' do-rix
Dex-am' e-ne
Dex-am' e-nus
Dex-ip' pus
Dex-it'h e-a
Dex' i-us
Di'a (1) (7)
Di-ac-o-pe' na
Di-ac-tor' i-des
Di-sæ' us
Di-a-du-me-ni-a'
 nus
Di' a-gon, and
 Di' a-gum
Di-ag' o-ras
Di-a' lis
Di-al' lus
Di-a-mas-ti-go' sis
Di-a' na (7)
Di-an' a-sa
Di-a' si-a (11)
Di-cæ' a
Di-cæ' us
Di' ce (8)
Dic-e-ar' chus
Di-ce' ne-us
Dic' o-mas
Dic' tæ
Dic-tam' num, and
 Dyc-tin' na
Dic-ta' tor
Dic-tid-i-en' ses
Dic-tyn' na
Dic' tys

* *Delphi.* This word³ was, formerly, universally written *Delphos*; till Mr. Cumberland, a gentleman no less remarkable for his classical erudition than his dramatic abilities, in his *Widow of Delphi*, rescued it from the vulgarity in which it had been so long involved.

Did' i-us
 Di' do
 Did' y-ma
 Did-y-mæ' us
 Did-y-ma' on
 Did' y-me (6) (8)
 Did' y-mum
 Did' y-mus
 Di-en' e-ces
 Di-es' pi-ter
 Di-gen' ti-a (10)
 Dig' ma
 Dr' i (3) (4)
 Di-mas' sus
 Di-nar' chus (12)
 Di-nol' o-chus
 Dir' i-æ (4)
 Dir' i-as
 Dim' i-che (12)
 Di-noch' a-res
 Di-noc' ra-tes
 Di-nod' o-chus
 Di-nom' e-nes
 Di' non
 Di-nos' the-nes
 Di-hos' tra-tus
 Di-o' cle-a
 Di'o-cles
 Di-o-cle-ti-a' nus
 Di-o-cle' ti-an (Eng.)
 Di-o-do' rus
 Di-o'e-tas
 Di-og' e-nes
 Di-o-ge' ni-a
 Di-og' e-nus

Di-og-ne' tus
 Di-o-me' da
 * Di-o-me' des
 Di-o-me' don
 Di' on (3)
 Di-o-nae' a
 Di'o' ne
 Di-o-nys'i-a (11)
 Di-o-ny-si' a-des
 Di-o-nys'i-as (11)
 Di-o-nys'i-des
 Di-o-nys-i-o-do' rus
 Di-o-nys'i-on (11)
 Di-o-ny-sip' o-lis
 Di-o-nys'i-us (11)
 Di-oph'a-nes
 Di-o-phän' tus
 Di-o-pi' tes
 Di-o-poe' nus
 Di-op' o-lis
 Di'o' res
 Di-o-ry' tus
 Di-o-scör' i-des
 +Di-os' co-rus
 †Di-o-scü' ri (3)
 Di-os' pa-ge
 Di-os' po-lis
 Di-o-ti' me (1) (8)
 Di-o-ti' mus
 Di-o'te re-phes
 Di-ox-ip' pe
 Di-ox-ip' pus
 Di-pæ' æ
 Diph' i-las
 Diph' i-lus

Di-phor' i-das
 Di-poe' næ
 Dip' sas
 Di' rae
 Dir' ce
 Dir-cen' na
 Dir' phi-a
 Dis-cor' di-a
 Dith-y-ram' bus
 Dit' a-ni (3)
 Div-i-ti' a-cus
 Di' vus Fid' i-us
 Di-y'l' lus
 Do-be' res
 Doc' i-lis
 Doc' i-mus (24)
 Do' cle-a
 Do-do' na
 Dod-o-nae' us
 Do-do' ne
 Do-don' i-des
 Do' i-i (4)
 Dol-a-bel' la
 Dol-i-cha' on
 Dol' i-che (1) (12)
 Do' li-us
 Dol-o-me' na
 Do' lon
 Do-lon' ci (3)
 Dol' o-pes
 Do-lo' phi-on
 Do-lo' pi-a
 Do' lops
 Dom-i-du' cus
 Do-min' i-ca

* *Diomedes*.—All words ending in *edes* have the same accentuation; as *Archi-medes*, *Diomedes*, &c. The same may be observed of words ending in *icles* and *ecles*; as *Iphicles*, *Damodes*, *Androcles*, &c.—See the Terminational Vocabulary.

† *Dioscorus*.—An heresiarch of the fifth century.

‡ *Dioscuri*.—The name given to Castor and Pollux, from the Greek Διός; and κύρος; pro κύρος; the sons of Jove.

98 DO

Do-mit'i-a (10)
 Do-mit-i'a' nus
Do-mit' i-an (Eng.)
 Dom-i-til' la
 Do-mit' i-us (10)
 Do-na' tus
 Don-i-la' us
 Do-nu' ca
 Do-ny' sa
 Do-rac' te
 Do'res
Dor' i-ca (4) (7)
 Dor' i-cus
 Do-ri-en' ses
 Dor' i-las
 Dor-i-la' us
 Do' ri-on
 Do' ris
 Do-ri-s' cus
 Do' ri-um
 Do' ri-us
 Do-ros' to-rum
 Dor-sen' nus
 Dor' so
 Do' rus
 Do-ry'a-sus (6)
 Do-ry' clus
 Dor-y-læ' um, and
 Dor-y-læ' us
 Dor' y-las
 Dor-y-la' us
 Do-rys' sus
 Dos' ci (3)
 Do-si' a-des

DR

Dos-se' nus
 Dot' a-das
 Do' to
 Do' tus
 Dox-an' der
 Dra-ca' nus
 Dra' co
 Dra-con' ti-des
 Dra' cus
 Dran' ces
 Dran-gi-a' na (7)
 Dra' pes
 Drep' a-na, and
 Drep' a-num
 Drim' a-chus
 Dri-op' i-des
 Dri' os
 Dro' i (3)
 Dro-mæ' us
 Drop' i-ci (4)
 Dro' pi-on
 Dru-en' ti-us, and
 Dru-en' ti-a (10)
 Dru' ge-ri (3)
 Dru' i-dæ
Dru' ids (Eng.)
 Dru-sil' la *Liv' i-a*
 Dru' so
 Dru' sus
 Dry' a-des
Dry' ads (Eng.)
 Dry-an-ti' a-des
 Dry-an' ti-des
 Dry-mæ' a

DY

Dry' mo
 Dry' mus
 Dry' o-pe
 Dry-o-pe' i-a (5)
 Dry' o-pes
 Dry' o-pis, and
 Dry-op' i-da
 Dry' ops
 Dryp' e-tis
 Du-ce' ti-us (10)
 Du-il' li-a
Du-il' li-us *Ne'pos*
 Du-lich' i-um
 Dum' no-rix
 Du' nax
 Du-ra' ti-us (10)
 Du' ri-us
 Du-ro' ni-a
 Du-um' vi-ri (4)
 Dy-a-gon' das
 Dy-ar-den' ses
 Dy' mæ
 Dy-mæ' i (3)
 Dy' mas
 Dym' nus
 Dy-nam' e-ne
 Dyn-sa' te
 Dy' ras (6)
 Dy-ras' pes
 Dyr-rach' i-um
 Dy-sau' les
 Dys-ci-ne'tus
 Dy-so' rum
 Dys-pon' ti-i (4)

EA

E A-NES
 E-a' nus
 E-ar' i-nus
 E-a' si-um

EB

Eb' do-me
 E-bor' a-cum
 Eb-u-ro' nes
 Eb' u-sus

EC

Ec-a-me' da
 Ec-bat' a-na
 Ec-e-chir' i-a
Es-e-kir' i-a

E-chee'ra-tes	E-læ'us	E-lie' sa
E-kek'ra-tes	El-a-ga-ba'lus, or El-a-gab'a-lus	El-lo' pi-a
Ech-e-da'mi-a (30)	El-a-i'tes	E-lis' sus
E-chel'a-tus	E-la'i-us	E-lo' rus
E-chel'ta	El-a-phi-as'a	E'los
Ech'e-lus	El'a-phus	El-pe' nor
E-chem'bro-tus	El-a-phe-bo'li-a	El-pi-ni'ce
E-che'mon	El-ap-to'ni-us	El-u-i'na
Ech'e-mus	E-la'ra	El'y-ces
Ech-e-ne'u-s	El-a-te'a	El-y-ma'is
Ech'e-phron	E-la'tus	El'y-mi (3)
E-chep'o-lus	E-la'ver	El'y-mus
E-ches'tra-tus	E'le-a	El'y-rus
E-chev-e-them'ses	E-le-a'tes	E-lys'i-um
E-chid'na	E-lec'tra	E-ma'thi-a
Ech-i-do'russ	E-lec'trae	E-ma'thi-on
E-chin'a-des	E-lec'tri-des	Em'ba-tum
E-chi'non	E-lec'try-on	Em-bo-li'ma
E-chi'nus	E-le'i	E-mer'i-ta
Ech-i-nus'sa	El-e-le'u-s	E-mes'sa, and E-mis'sa
E-chi'on (29)	E-le-on	Em-me'li-us
Ech-i-on'i-des	El-e-on'rum	E-mo'da
Ech-i-o'ni-us	El-e-phan'tis	E-mo'dus
Ech'o	El-e-phan-top'hagi	Em-ped'o-cles
E-des'sa, E-de'sa	El-e-phe'nor	Em-pe-ra'mus
E-dis'sa	El-e-po'russ	Em-po'clus
E'don	E'le-us	Em-po'ri-a
E-do'ni (3)	E-leu'chi-a	Em-pu'sa
E-dyl'i-us	El-eu-sin'i-a (22)	En-ce'l'a-dus
E-e'ti-on (10)	E-leu'sis	En-chel'e-as (12)
E-gel'i-das	E-leu'ther	En-de-is
E-ge'ri-a	E-leu'ther-ram	En-de'ra
E-ges-a-re'tus	El-eu-the'ri-a	En-dym'i-on
Eg-e-si'nus	E-leu'tho	E-ue'ti
E-ges'ta	E-leu-ther-o-cil'i- ces	En-gy'um
Eg-na'ti-a (10)	E-lie'i-us (10) (24)	En-i-en'ses
Eg-na'ti-us (10)	El-i-en'sis, and E-li'aca	Eu-i-o'pe-us
E-jo'ne-us	El-i-me'a	E-nip'e-us
E-i'on (26)	E'lis	E-nis'pe (8)
E-i'o-nes	El-is-pha'si-i (4)	En'na
E-i'o-ne-us		En'ni-a
El-a-bon'tas		En'ni-us
E-læ'a		

En' no-mus
 En-nos-i-gæ' us
 En' o-pe
 E' nops
 E' nos
 En-o-sich' thon
 E-not-o-coe' tæ
 En-tel' la
 En-tel' lus
 En-y-a' li-us
 E-ny' o (6)
 E' o-ne
 E' os
 E-o' us
 E-pa' gris
 E-pam-i-non' das
 Ep-an-tel' i-i (4)
 E-paph-ro-di' tus
 Ep' a-phus
 Ep-as-nac' tus
 E-peb' o-lus
 E-pe' i (3)
 E-pe' us
 Eph' e-sus
 Eph' e-tæ
 Eph-i-al' tes
 Eph' o-ri (3)
 Eph' o-rus
 Eph' y-ra
 Ep-i-cas' te
 Ep-i-cer' i-des
 Ep-i-cha' i-des
 E-pich' a-ris
 Ep-i-char' mus
 Ep' i-cles
 Ep-i-clí' des
 E-pic' ra-tes
 Ep-ic-te' tus
 Ep-i-cu' rus
 E-pic' y-des (24)

Ep-i-dam' nus
 Ep-i-daph' ne
 E-pi-dau' ri-a
 Ep-i-dau' rus
 E-pid' i-us
 Ep-i-do' tæ
 E-pig' e-nes
 E-pig' e-us
 E-pig' o-ni (3)
 E-pig' o-nus
 E-pi' i, and E-pe' i
 E-pil' a-ris
 Ep-i-me' i-des
 E-pim' e-nes
 Ep-i-men' i-des
 Ep-i-me' the-us
 Ep-i-me' this
 E-pi' o-chus (12)
 E-pi' o-ne (8)
 E-piph' a-nes
 Ep-i-pha' ni-us
 E-pi' rus
 E-pis' tro-phus
 E-pit' a-des
 E' pi-um
 Ep' o-na
 E-po' pe-us
 Ep-o-red' o-rix
 Ep' u-lo
 E-py' i-des
 Ep' y-tus
 E-qua-jus' ta
 E-quic' o-lus
 E-quir' i-a
 E-quo-tu' ti-cum
 Er' a-con
 E-rae' a
 Er-a-si' nus
 Er-a-sip' pus
 Er-a-sis' tra-tus

Er' a-to
 Er-a-tos' the-nes
 Er-a-tos' tra-tus
 E-ra' tus
 Er-bes' sus
 Er' e-bus
 E-rech' the-us
 E-rem' ri (3)
 E-re' mus
 Er-e-ne' a
 E-res' sa
 E-rech' thi-des
 E-re' sus
 E-re' tri-a
 E-re' tum
 Er-eu-tha' li-on (29)
 Er' ga-ne
 Er-gen' na
 Er' gi-as
 Er' gi' nus
 Er' gin' nus
 Er-i-boe' a
 E-rib' o-tes
 Er-i-ce' tes
 E-rich' tho
 Er-ich-tho' ni-us
 Er-i-cin' i-um
 Er-i-cu' sa
 *E-rid' a-nus
 E-rig' o-ne
 E-rig' o-nus
 Er-i-gy' us
 E-ril' lus
 E-rin' des
 E-rin' na
 E-rin' nys
 E-ri' o-pis
 E-riph' a-nis
 E-riph' i-das
 Er-i-phy' le

* *Eridanus.*—Alpheus and *Eridanus* the strong,
 That rises deep, and stately rolls along.

E'ris	Et-e-ar' chus	Eu-bu' li-des
Er-i-sich' thon	E-te' o-cles	Eu-bu' lus
Er' i-thus	E-te' o-clus	Eu-ce' rus
E-riz' o	Et-e-o-cre' tæ	Eu-che' nor
E-ro' chus	E-te' o-næs	Eu' chi-des
E-ro' pus, and	E-te-o' ne-us	Eu-cli' des
Ær' o-pas	Et-e-o-ni' cus (90)	Eu' clid (Eng.)
E'ros	E-te' si-æ (11)	Eu' clus
E-ros' tra-tus	E-tha' li-on (29)	Eu' cra-te
E-ro' ti-a (10)	E-the' le-um	Eu' cra-tes
Er-ru' ca	Eth' o-da	Eu' cri-tus
Er' se	E-the' mon	Euc-te' mon
Er' y-mas	E'ti-as (10)	Euc-tre' si-i (4)
Er' xi-as	E'tis	Eu-dæ' mon
E-ryb'i-um	E-tru' ri-a	Eu-dam'i-das
Er-y-ci' na	Et' y-lus	Eu'da-mus
Er-y-man' this	E-vad' ne	Eu-de' mus
Er-y-man' thus	Ev'a-ges	Eu-do' ci-a
E-rym' næ	E-vag'o-ras	Eu-doc'i-mus
E-rym' ne-us	E-vag'o-re	Eu-do' ra
E' y-mus	E' van	Eu-do' rus
*Er-y-the'a	E-van'der	Eu-dox'i-a
Er-y-thi' ni (4)	E-van' ge-lus	Eu-dox' us
Er' y-thræ	Ev-an-gor'i-des	E-vel' thon
Er' y-thra	E-van' thes	Eu-e-mer'i-das
E-ryth' ri-on	E-var' chus	E-vem'e-rus
E-ryth' ros	E' vas	E-ve' nus
E'ryx	E' vax	Ev-e-phe' nus
E-ryx' o	Eu' ba-ges	Ev'e-res
E-ser' nus-	Eu'ba' tas	E-ver' ge-tæ
Es-qui'l i-æ, and	Eu' bi-us	E-ver' ge-tes
Es-qui-li' nus	Eu-bo'e a (7)	Eu-ga' ne-i (3)
Es-sed' o-næs	Eu-bo'i-cus	Eu-ge' ni-a (20)
Es'su-i (3)	Eu' bo-te	Eu-ge' ni-us
Es'u-la	Eu' bo-tes	Eu' ge-on
Es-ti-ai' a (7)	Eu-bu' le (8)	Eu-hem'e-rus

* *Erythea*.—Chrysaor, Love the guide, Callirœ led,

Daughter of Ocean, to the genial bed.

Whence Geryon sprung, fierce with his triple head;

Whom Herenles laid breathless on the ground

In *Erythea*, which the waves surround.

COOKE'S *Hesiod. Theog.* v. 523.

Eu' hy-drum
 Eu' hy-us
 E-vip' pe (8)
 E-vip' pus
 Eu-lim' e-ne
 Eu-ma' chi-us (12)
 Eu-mæ' us
 Eu-me'des
 Eu-me' lis
 Eu-me' lus
 Eu' me-lus (King)
 *Eu' me-nes
 Eu-me' ni-a
 Eu-men' i-des
 Eu-me-nid' i-a
 Eu-me' ni-us
 Eu-mol' pe
 Eu-mol' pi-dæ
 Eu-mol' pus
 Eu-mon' i-des
 Eu-nae' us
 Eu-na' pi-us
 Eu-no' mi-a
 Eu' no-mus
 Eu' nus
 Eu' ny-mos
 Eu' o-ras
 Eu-pa' gi-um
 Eu-pal' a-mon
 Eu-pal' a-mus
 Eu' pa-tor
 Eu-pa-to' ri-a
 Eu-pe'i thes
 Eu' pha-es

Eu-phan' tus
 Eu-phe' me
 Eu-phe' mus
 Eu-phor' bus.
 Eu-pho' ri-on
 Eu-phra' nor
 Eu-phra' tes
 Eu' phron
 Eu-phros' y-ne
 Eu-plæ' a, or
 Eu-plœ' a
 Eu' po-lis
 Eu-pom' pus
 Eu-ri-a-nas' sa
 Eu-rip' i-des
 Eu-ri' pus
 Eu-ro' mus
 Eu-ro' pa (7)
 Eu-ro-pæ' us
 Eu' rops
 Eu' ro-pus
 Eu' ro'tas
 Eu-ro' to
 Eu' rus
 Eu-ry' a-le (8)
 Eu-ry' a-lus
 Eu-ryb' a-tes
 Eu-ryb' i-a
 Eu-ry-bi' a-des
 Eu-ryb' i-us
 Eu-ry-cle' a
 Eu' ry-cles
 Eu-ry-clí des
 Eu-ryc' ra-tes

Eu-ry-crat' i-das
 Eu-ryd' a-mas
 Eu-ryd' a-me
 Eu-ry-dam' i-das
 Eu-ryd' i-ce
 Eu-ry-ga' ni-a
 Eu-ry' le-on
 Eu-ryl' o-chus
 Eu-rym' a-chus
 Eu-rym' e-de
 Eu-rym' e-don
 Eu-rym' e-nes
 Eu-ryn' o-me
 Eu-ryn' o-mus
 Eu-ry' o-ne
 Eu' ry-pon
 Eu-ryp' y-le
 Eu-ryp' y-lus
 Eu-rys' the-nes
 Eu-rys-then' i-dæ
 Eu-rys' the-us
 Eu' ry-te
 Eu-ryt' e-æ
 Eu-ryt' e-le
 Eu-ryth' e-mis
 Eu-ryth' i-on, and
 Eu-ryt' i-on (11)
 Eu' ry-tus
 Eu' ry-tis
 Eu-se' bi-a
 Eu-se' bi-us
 Eu' se-pus
 Eu-sta' thi-us
 Eu-sto' li-a

* *Eumenes.*—It is not a little surprising that so elegant a writer as Hughes should, throughout the whole tragedy of the *Siege of Damascus*, accent this word on the penultimate syllable; especially as there is not a single proper name of more than two syllables in the Greek or Latin languages of this termination which has the penultimate syllable long.—Lee has done the same in the tragedy of *Alexander*, which would lead us to suppose there is something naturally repugnant to an English ear in the antepenultimate accentuation of these words, and something agreeable in the penultimate.

Eu-sto'li-us
 Eu-tæ' a (7)
 Eu-tel'i-das
 Eu-ter' pe
 *Eu-tha'li-a
 Eu-tha'li-us
 Eu-thyc'ra-tes
 Eu-thy-de' mus

Eu-thy'mus
 Eu-trap'e-lus
 Eu-tro'pi:a
 Eu-tro'pi-us
 Eu'ty-ches
 Eu-tych'i-de
 Eu-tych'i-des
 Eu'ty-phron

Eu-xan'thi-us
 Eux'e-nus
 Eu-xi' nus Pon'tus
 Eu-xip'pe
 Ex'a'di-us
 Ex-a'thes
 Ex-ag'o-nus
 Ex-om'a-træ

F_{A B'}-A-RIS
 Fa'bi-a (7)
 Fa-bi'a'ni (3)
 Fa'bi-i (4)
 Fa'bi-us
 Fab-ra-te'ri-a
 Fa-bric'i-us (24)
 Fa-bul'la
 Fa'dus
 Fæs'u-læ
 Fal-cid'i-a
 Fa-le'ri-i (4)
 Fal-e'ri-na
 Fa-ler'nus
 Fa-lis'ci (3)
 Fa-lis'cus
 Fa'ma
 Fan'ni-a
 Fan'ni-i (4)
 Fan'ni-us
 Far'fa-rus
 Fas'ce-lis
 Fas-cel'i-na
 Fau-cu'i-a

Fa-ven'ti-a (10)
 Fa-ve'ri-a
 Fau'la
 Fau'na
 Fau-na'li-a
 Fau'ni (3)
 Fau'nus
 Fa'vo
 Fau'sta
 Fau-sti'na (3)
 Fau-sti-tas
 Fau'stu-lus
 Fau'tus
 Feb'ru-a
 Fec-i'a'les
 Fel'gi-nas
 Fen-es-tel'la
 Fe-ra'li-a
 Fer-en-ta'num and
 Fe-ren'tum
 Fe-re'tri-us
 Fe-ro'ni-a
 Fes-cen'ni-a
 Fes'tus

Fi-bre'nus
 Fi-cul'ne-a
 Fi-de'na
 Fi-de'nae
 Fi-den'ti-a
 Fi'des
 Fi-dic'u-læ
 Fim'bri-a
 Fir'mi-us
 Fis-cel'lus
 Fla-cel'li-a
 Flac'cus
 Fla-cil'la Æ'li-a
 Fla-min'i-a
 Fla-min'i-us, or
 Flam-i-ni'nus
 Fla'vi-a
 Fla-vi'a'num
 Fla-vin'i-a
 Fla-vi-ob'ri-ga
 Fla'vi-us
 Flo'ra
 Flo-ra'li-a
 Flo'rus

* *Euthalia*.—Labbe observes, that this word does not come from the muse *Thalia*, as some suppose, but from the masculine *Euthalus*, as *Eulatia*, *Eumenia*, *Eustolia*, *Eutropia*, *Emmilia*, &c. which are professedly accented on the ante-penultimate.—See Rule 29.

44 FR

Flo-ri-a' nus
 Flu-o' ni-a
 Fo' li-a
 Fon-te' i-a (5)
 Fon-te' i-us Cap' i-to
 For' mi-æ
 For-mi-a' num
 For'nax
 For-tu'na
 For'u-li
 Fo'rum Ap'pi-i
 Fran' ci (3)
 Fre-ge'l la (7)
 Fre-ge'nae

Fren-ta' ni (3)
 Frig' i-dus
 Fris' i-i (4)
 Fron' ti-nus
 Fron' to
 Fru'si-no
 Fu-ci' na
 Fu-ci' nus
 Fu-fid' i-us
 Fu' fi-us Gem'i-nus
 Ful-gi-na' tes
 Ful-gi' nus
 Ful' li-num, and
 Ful'gi-num

FU

Ful'vi-a
 Ful'vi-us
 Fun-da' nus
 Fun'di (3)
 Fu'ri-a
 Fu'ri-æ
 Fu'ri-i (4)
 Fu-ri'na
 Fu-ri'nae
 Fu'ri-us
 Fur'ni-us
 Fus'cus
 Fu'si-a (11)
 Fu'si-us (10)

GA

GAB'A-LES
 Gab'a-za
 Ga-be'ne, and
 Ga-bi'e'ne
 Ga-bi'e'nus
 Ga'bi-i (4)
 Ga'b'i na
 Ga-bin'i-a
 Ga-bin-i-a' nus (20)
 Ga-bin'i-us
 Ga'des, and
 Gad'i-ra
 Gad-i-ta' nus
 Ga-sa'tæ
 Ga-tu'li-a
 Ge-tu'li-cus
 Ga-la'bri-i (4)
 Gal-ac-toph'a-gi (3)
 Ga-læ'sus
 Ga-lan' this

Gal'a-ta (7)
 Gal'a-tæ
 Gal-a-tæ' a, and
 Gal-a-thæ' a
 Ga-la'ti-a (10)
 Ga-lax'i-a
 Gal'ba
 Ga-le' nus
 Ga-le'o-læ
 Ga-le'ri-a
 Ga-le'ri-us
 Ga-le'sus
 Gal-i-læ' a
 Ga-lin-thi-a'di-a
 Gal'li (3)
 Gal'li-a
 Gal-li-ca'nus
 Gal-li-e' nus
 Gal-li-na'ri-a
 Gal-lip'o-lis

GA

Gal-lo-græ'ci-a
 Gal-lo'ni-us
 Gal'lus
 Ga-max'us
 Ga-me'li-a
 Gan-da-ri'tæ
 Gan'ga-ma
 Gan-gar'i-dæ
 Gan'ges
 Gan-nas'cus
 Gan-y-me'de
 Gan-y-me'des
 Gan'y-medæ (Eng.)
 Ga-ræ'i-cum
 Gar-a-man'tes
 Gar-a-man'tis
 Gar'a-mas
 Gar'a-tas
 Ga-re'a-tæ
 Ga-re-ath'y-ra'

*Gar-ga' nus.	Ge-or' gi-ca	Gla-ph' y-rus
Gar-ga' phi-a	Geor' gics (Eng.)	Glau' ce
Gar' ga-ra (7)	Ge-phy' ra	Glau-cip' pe
Gar' ga-ris	Ge-phys' æ-i (3)	Glau-cip' pus
Ga-ri'l i-us	Ge-ra' ni-a	Glau' con
Gar-git' ti-us	Ge-ran' thræ	Glau-con' o-me
Gar-i' tes	Ge-res' ti-cus	Glau-co' pis
Ga-rum' na	Ger' gi-thum (9)	Glau' cus
Gas' tron	Ger-go' bi-a	Glau' ti-as
Gath' e-æ (4)	Ge' ri-on	Gli' con
Ga-the' a-tas	Ger-ma' ni-a	Glis' sas
Gau' lus, Gau' le-on	Ger-man' i-cus	Glyc' e-ra
Gau' rus	Ger-ma' ni-i (4)	Gly-ce' ri-um
Ga' us, Ga' os	Ge-ron' thræ	Gly' con
Ge-ben' na (9)	Ger' rhæ	Glym' pes
Ge-dro' si-a (11)	Ge' rus, and Ger' rhus	Gna' ti-a (18) (10)
Ge-ga' ni-i (4)	Ge' ry-on (9), and Ge-ry' o-nes	Gn' dus
Ge' la	Ges' sa-tæ	Gnos' si-a (10)
Ge-la' nor	Ges' sus	Gnos' sis
Gel' li-a	Ge' ta (9)	Gnos' sus
Gel' li-as	Ge' tæ	Gob-a-nit' i-o (10)
Gel' li-us	Ge-tu' li-a	Go' bar
Ge' lo, Ge' lon	Gi-gan' tes	Gob' a-res
Ge' lo-i (3)	Gi-gar' tum	Gob' ry-as
Ge-lo' nes, Ge-lo' ni	Gi' gis	Gol' gi
Ge' los	Gil' do	Gom' phi
Ge-min' i-us	Gil' lo	Go-na' tas
Gem' i-nus	Gin-da' nes	Go-ni' a-des
Ge-na' bum	Gin' des	Go-nip' pus
Ge-nau' ni	Gin' ge	Go-noes' sa
Ge-ne' na	Gin-gu' num	Go-nus' sa
Ge-ni' sus	Gip' pi-us	Gor-di-a' nus
Ge' ni-us	Gis' co	Gor' di-um
Gen' se-ric	Gla-di-a-to' ri-i (4)	Gor' di-us
Gen' ti-us (10)	Gla' nis	Gor-ga' sus
Gen' u-a	Gla-ph' y-re, and	Gor' ge (8)
Ge-nu' ci-us (10)	Gla-ph' y-ra	Gor' gi-as
Ge-nu' sus		Gor' go
Ge-nu' ti-a (11)		Gor' go-nes

* *Garganus*.—And high *Garganus*, on the Apulian plain,
Is mark'd by sailors from the distant main.

GR	GR	GY
Gor-go' ni-a	Gra'i-us	Gy'a-rus, and
Gor-go' ni-us	*Gra-ni'cus, or	Gy'a-ros
Gor-goph'o-ne	Gran'i-cus	Gy'as
Gor-goph'o-ra	Gra'ni-us	Gy-gae'us
Gor'gus	Gra'ti-a (10)	Gy'ge
Gor-gyth'i-on	Gra-ti'a-nus (21)	Gy'gea (9), or
Gor'tu-a	Gra-tid'i-a	Gy'es
Gor'tyn	Gra'ti-on (11)	Gy-lip'pus
Gor-ty'na	Gra'ti-us (10)	Gym-na'si-a (11)
Gor-ty'n-i-a	Gra'vi-i (4)	Gym-na'si-um (11)
Gor'tys	Gra-vis'cæ	Gym-ne'si-e (11)
Got' thi (3)	Gra'vi-us	Gym'ne-tes
Grac'chus (12)	Gre-go'ri-us	Gym-nos-o-phie'tæ
Gra-di'vus	Grin'nes	Jim-nos'o-phists (Eng.) (9)
Gra'ci (3)	Gro'phus	Gy-næ'ce-as
Gra'ci-a (11)	Gryl'lus	Gyn-as-co-thoe'nas
Gra'ci-a Mag'na	Gry-ne'um	Gyn'des
Gra-ci'rus	Gry-ne'u-s	Gy-the'um
Gra'cus	Gry-ni'um	

HA

Hæ'bis
Ha-dri-a-nop'o-lis
Ha-dri-a'rus (23)
Ha-dri-at'i-cum
Hæ'mon
Hæ-mo'ni-a
Hæ'mus
Ha'ges
Hag'no
Hag-nag'o-ra
Ha-le'sus, and

HA

Ha-le'sus
Hal'a-la
Hal-cy'o-ne (8)
Ha'les
Ha-le'si-us (11)
Ha'li-a
Ha-li-ac'mon (21)
Ha-li-ar'tus (21)
Ha-li-car-nas'sus
Ha-lie'yæ (11) (24)
Ha-li'e-is

HA

Ha-lim'e-de
Hal-ir-rho'ti-us (10)
Hal-i-ther'sus
Ha'li-us (20)
Hal-i-zo'nes (21)
Hal'mus
Hal-my-des'sus
Ha-loc'ra-tes
Ha-lo'ne
Hal-on-ne'sus
Ha-lo'ti-a (10)

* *Granicus*.—As Alexander's passing the river *Granicus* is a common subject of history, poetry, and painting, it is not wonderful that the common ear should have given into a pronunciation of this word more agreeable to English analogy than the true classical accent on the penultimate syllable. The accent on the first syllable is now so fixed, as to make the other pronunciation savour of pedantry. See *Andronicus*.

Ha-lo'tus
Ha'lus
Hal-y-æ' tus
Hal-y-at' tes
Ha'lys
Ha-lyz'i-a (11)
Ham-a-dry'a-des
Ha-max'i-a
Ha-mil'car
Ham'mon
Han'ni-bal
Har'ca-lo
Har-ma-te'li-a
Har'ma-tris
Ha-mil'lus
Har-mo'di-us
Har-ma'ni-a
Har-mon'i-des
Har'pa-gus
Har-pal'i-ce
Har-pa'li-on
Har'pa-lus
Har-pal'y-ce (8)
Har-pal'y-cus
Har'pa-sa
Har'pa-sus
Har-poc'ra-tes
Har-py'i-æ (4)
Har'pies (Eng.)
Ha-ru'spex
Has'dru-bal
Ha-te'ri-us
Hau'sta-nes
Heb'dole
He'be (8)
He-be'sus

He'brus
Hec'a-le
Hec-a-le'si-a
Hec-a-me'de
Hec-a-tæ'us
Hec'a-te (8), or
 Hec'ate (Eng.)
Hec-a-te'si-a (11)
Hec-a-tom-bo'i-a
Hec-a-tüm-pho'ni-a
Hec-a-tom'po-lis
Hec-a-tom'py-los
Hec'tor
Hec'u-ba
Hed'i-la
He-don'a-cum
Hed'u-i (3)
He-dym'e-les
He-gel'o-chus
*He-ge'mon
Heg-e-si'mus
Heg-e-si'a-nax
He-ge'si-as
Heg-e-sil'o-chus
Heg-e-sia'o-us
Heg-e-sip'pus
Heg-e-sip'y-le
Heg-e-sis'tra-tus
Heg-e-tor'i-des
Hel'e-na (7)
He-le'ni-a
He-le'nor
Hel'e-nus
He-ler'ni Lu'cus
He-li'a-des
He-li-as'tae

Hel-i-ca'on
Hel'i-ce
Hel'i-con
Hel-i-co-ni'a-des
Hel-i-co'nis
He-li-o-do'russ (21)
+He-li-o-ga-ba'lus
He-li-op'o-lis
He-his'son
He'li-us
He-lix'us
Hel-lan'i-ce
Hel-lan'i-cus
Hel-la-noe'ra-tes
Hel'las
Hel'le (8)
Hel'len
Hel'le'nes
Hel-le-spon'tus
Hel-lo'pi-a
Hel-lo'tri-a (10)
He-lo'ris
He-lo'rum, and
 He-lo'russ
He'los
He-lo'tae, and
 He-lo'tes
Hel-ve'ti-a (10)
Hel-ve'ti-i (4)
Hel'vi-a
Hel'vi-i (4)
Hel'vi'na
Hel'vi-us Cin'na
He'lum
Hel'y-mus
He-ma'thi-on

* *Hegemon*.—Gouldman and Holyoke accept this word on the antepenultimate syllable, but Labbe and Lempiere more classically on the penultimate.

+ *Helicobatus*.—This word is accented on the penultimate syllable by Labbe and Lempiere; but in my opinion more agreeably to the general ear by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

He-mith' e-a
He' mon
He' mus
Hen' e-ti (3)
He ní' o-chi (3)
He-phæs' ti-a
He-phæs' ti-i (4)
He-phæs' ti-o
He-phæs' ti-on (11)
Hep-ta-pho' nos
Hep-tap' o-lis
Hep-tap' y-los
He' ra (?)
Her-a-cle' a
Her-a-cle' i-a
He-rac' le-um
He-rac-le-o' tes
Her-a-clí' dæ
Her-a-clí' dis
Her-a-clí' des
*Her-a-clí' tps
He-rac' li-us
He-ræ' a
He-ræ' um
Her-bes' sus
Her-ce' i-us
Her-cu-la' ne-um
Her' cu-les
Her-cu' le-um
Her-cu' le-us
Her-cy' na
Her-cyn' i-a
Her-do' ni-a
Her-do' ni-us
He-ren' ni-us Se-ne'
 ci-o
He' re-us
He-ri'l lus

Her' i-lus
Her' ma-chus
Her' mæ
Her-mæ' a
Her-mæ' um
Her-mag' o-ras
Her-man-du' ri
Her-man' ni
Her-maph-ro-di' tus
Her-ma-the' na
Her-me' as
Her-me' i-as
Her' mes
Her-me-si' a-nax
Her-mi' as
Her-min' i-us
Her-mi' o-ne
Her-mi' o-ni-æ
Her-mi-on' i-cus Si'
 nus
Her-mip' pus
Her-moc' ra-tes
Her-mo-do' rus
Her-mog' e-nes
Her-mo-la' us
Her-mo-ti' mus
Her-mun-du' ri
Her' mus
Her' ni-ci (4)
He' ro
He-ro' des
He-ro-di-a' nus (21)
He-rod' i-cus
He-rod' o-tus
Her' o-es
He-ro' is
He' ron
He-roph' i-la

He-roph' i-lus
He-ros' tra-tus
Her' pa
Her' se
Her-sil' i-a
Her'tha, and
 -Her' ta
Her' u-li
He-sæ' nus
He-si' o-dus
He' zhe-od(Eng.)(10)
He-si' o-ne
Hes-pe' ri-a
Hes-per' i-des
Hes' pe-ris
Hes-per' i-tis
Hes' pe-rus
Hes' ti-a
Hes-ti-se' a (7)
He' sus
He-sych' i-a
He-sych' i-us
He-tric' u-lum
He-tru' ri-a
Heu-rip' pa
Hex-ap' y-lum
Hi-ber' ni-a, and
 Hy-ber' ni-a
Hi-bril' des
Hic-e-ta' on (24)
His-e-ta' on
Hi-ce' tas
Hi-emp' sal
Hi'e-ra
Hi-e-rap' o-lis
Hi'e-rax
Hi'e-ro
Hi-e-ro-ce' pi-a

* *Heraclitus*.—This name of the weeping philosopher is so frequently contrasted with that of Democritus, the laughing philosopher, that we are apt to pronounce both with the same accent; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former word.

Hi-er' o-cles
 Hi-e-ro-du' lum
 Hi-er-om' ne-mon
 Hi-e-ro-ne' sos
 Hi-e-ron' i-ca (30)
 Hi-er-on' i-cus
 Hi-e-ron' y-mus
 Hi-e-roph' i-lus
 Hi-e-ro-sol' y-ma
 Hig-na' ti-a Vi'a
 Hi-la' ri-a
 Hi-la' ri-us
 Hi-mel' la
 Him' e-ra
 Hi-mil' co
 Hip-pag' o-ras
 Hip-pal' ci-mus
 Hip' pa-lus
 Hip-par' chi-a (12)
 Hip-par' chus
 Hip-pa-ri' nus
 Hip-pa' ri-on
 Hip' pa-sus
 Hip' pe-us
 Hip' pi' (3)
 Hip' pi-a
 Hip' pi-as
 Hip' pis
 Hip' pi-us
 Hip' po

Hip-pob' o-tes
 Hip-pob' o-tus
 Hip-po-cen-tau' ri
 Hip-poc' o-on
 Hip-po-cor-y's tes
 Hip-poc' ra-tes
 Hip-po-cra' ti-a (11)
 *Hip-po-cre' ne (7)
 Hip-pod' a-mas
 Hip-pod' a-me
 Hip-po-da-mi' a (30)
 Hip-pod' a-mus
 Hip-pod' i-ce
 Hip-pod' ro-mus
 Hip' po-la
 Hip-pol' o-chus
 Hip-pol' y-te (8)
 Hip-pol' y-tus
 Hip-pom' a-chus
 Hip-pom' e-don
 Hip-pom' e-ne
 Hip-pom' e-nes
 Hip-po-mol' gi
 Hip' pon, and Hip' po
 Hip-po' na
 Hip' po-nax
 Hip-po-ni' a-tes
 Hip-po' ni-um
 Hip-pon' o-us
 Hip-pop' o-des

Hip-pos' tra-tus
 Hip-pot' a-des
 Hip' po-tas, or
 Hip' po-tes
 Hip-poth' o-e
 Hip-poth' o-on
 Hip-poth-o-on' tis
 Hip-poth' o-us
 Hip-po' ti-on (11)
 Hip-pu' ris
 Hip' pus
 Hip' si-des
 Hi' ra
 Hir-pi' ni (4)
 Hir-pi' nas, Q.
 Hir' ti-a (10)
 Hir' ti-us Au' las
 Hir' tus
 His' bon
 His-pa' ni-a
 His-pe'l lum
 His' po
 His-pul' la
 His-tas' pes
 His' ter Pa'ciu' vi-us
 His-ti-æ' a
 His-ti-æ' o-tis
 His-ti-æ' us
 His' tri-a
 Ho' di-us

* *Hippocrene*.—Nothing can be better established than the pronunciation of this word in four syllables, according to its original; and yet such is the licence of English poets, that they not unfrequently contract it to three. Thus Cooke, *Hesiod. Theog.* v. 9.

And now to *Hippocrene* resort the fair;
Or, Olinus, to thy sacred spring repair.

And a late translator of the Satires of Persius:

Never did I so much as sip,
Or wet with *Hippocrene* a lip.

This contraction is inexcusable, as it tends to embarrass pronunciation, and lower the language of poetry.

Hol' o-cron
 Ho-me' rus
Ho' mer (Eng.)
 Hom' o-le
 Ho-mo' le-a
 Hom-o-lip' pus
 Hom-o-lo' i-des
 Ho-mon-a-den' ses
 Ho-no' ri-us
 Ho' ra
Ho-rac'i-tæ (24)
 Ho' ræ
 Hor-a-pol' lo
 Ho-ra'ti-us
Hor' ace (Eng.)
 Hor' ci-as (10)
 Hor-mis'das
 Ho-ra'tus
 Hor-ten' si-a (10)
 Hor-ti' num
 Hor-ten' si-us (10)
 Hor-to' na
 Ho' rus
 Hos-til'i-a
 Hos-til'i-us
 Hun-ne-ri' cus
 Hun-ni'a-des
Hy-a-cin' thi-a
Hy-a-cin' thus
Hy'a-des
Hy-ag' nis
Hy'a-la
Hy-am' po-lis
Hy-an' thes
Hy-an' tis
Hy-ar' bi-ta
Hy' as
Hy' bla
**Hy-bre' as, or*

HY
Hyb're-a-ses
Hy-bri'a-nes
Hyc' ca-ra
Hy'da, and Hy'de
Hyd'a-ra
Hy-dar' nes
Hy-das' pes
Hy' dra
Hy-dra'mi-a (30)
Hy-dra'o' tes
Hy-droch'o-us
Hy-dro-pho'r-i-a
Hy' drus
Hy-dru'sa
Hy'e-la
Hy-emp'sal
Hy-et'tus
Hy-ge'i-a
Hy-gi'a-na
Hy-gi'nus
Hy'la, and Hy'las
Hy-lac'i-des
Hy-lac'tor
Hy'læ
Hy-læ'us
Hy'las
Hy'lex
Hy'l'i-as
Hy-lä' i-cus
Hy'l'lus
Hy-lou'o-me
Hy-loph'a-gi (3)
Hy-m-e-na'us, and
Hy'men
Hy-met'tus
Hy-pæ'pa
Hy-pæ'si-a (11)
Hy'pa-nis
Hy-pa-ri'nus

HY
Hy-pa'tes
Hyp'a-tha
Hy-pe'nor
Hy-pe-ra'on
Hy-per'bi-us
Hyp-er-bo're-i
Hy-pe're-a, and
Hy-pe'ri-a
Hyp-e-re'si-a (11)
Hy-per'i-des
Hy-pe'ri-on (29)
Hyp-erm-nes'tra
Hy-per'o-chus
Hy-per-och'i-des
Hy-phæ'us
Hyp'sa
Hyp-se'a
Hyp-se'nor
Hyp-se'u-s
Hyp-si-cra-te'a
Hyp-sic'ra-tes
Hyp-syп'y-le
Hyr-ca'ni-a
Hyr-ca'num ma're
Hyr-ca'ous
Hyr'i-a
Hy-ri'e-us, and
Hy'r'e-us
Hyr-mi'na
Hyr'ne-to, and
Hy'r'ne-tho
Hyr-nith'i-um
Hyr'ta-cus
Hys'i-a (11)
Hys'pa
Hys'sus, and
Hy'si (3)
Hys-tas'pes
Hys-ti'e-us

* *Hybress.*—Lempiere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly, on the antepenultimate.

IA	IC	ID
I' a	Jar' chas	Ich-o-nu' phis.
I-ac' chus	I-ar' da-nus	Ich-thy-oph' a-gi (3)
I-a' der	I-as'i-des	Ich' thys
I-a-le' mus	I-a'si-on (11), and I-a'si-us	I-cil'i-us
I-al' me-nus		IC' i-us (10)
I-al' y-sus	Ja'son	I' cos
I-am' be	I'a-sus	IC-ti'nus
I-am'bli-cus	I-be'ri	I' da
I-am'e-nus	I-be'ri-a	I-dæ'a
I-am'i-dæ	I-be'rus	I-dæ'us
Ja-nic'u-lum	I-bi (3)	Id'a-lus
I-a-ni'ra	I-bis	Id-an-thyr'sus
I-an'the	Ib'y-cus	I-dar'nes
I-an'the-a	I-ca'ri-a	I'das
Ja'nus	I-ca'ri-us	+Id'e-a (28)
I-ap-e-ron'i-des	Ic'a-rus	I-des'sa
*I-ap'e-tus	Ic'ci-us (10)	I-dit-a-ri'sus
I-a'pis	Ic'e-los	Id'mon
I-a-pyg'i-a	I-ce'ni	I-dom'e-ne (8)
I-a'pyx	Ic'e-tas	I-dom'e-ne'us, or +I-dom'e-neus
I-ar'bas	Ich'næ	
I-ar'chas, and	Ich-nu'sa	I-do'the-a

* *Iapetus*.—Son of *Iapetus*, o'er-subtle go,
And glory in thy artful theft below.

Cooke's *Hesiod*.

† *Idea*.—This word, as a proper name, I find in no lexicographer but Lemiere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek ιδεα in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and according to this analogy, *idea* ought to have the accent on the first syllable, and that syllable short, as the first of *idiot*. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and, therefore, that it ought to have the accent on the first syllable; and, according to our own analogy, that syllable ought to be short, unless the penultimate in the Greek is a diphthong, and then, according to general usage, it ought to have the accent.

‡ *Idomeneus*.—The termination of nouns in *eus* was, among the ancients, sometimes pronounced as two syllables, and sometimes, as a diphthong, in one. Thus

I-dri' e-us
I-du' be-da
I-du' me, and Id-u-me'a
I-dy'i-a
Jen'i-sus
Je'ra
Je-ro'mus, and Je-ron'y-mus
Je-ru'sa-lem
I-e'tæ
Ig'e-ni
Ig-na'ti-us (10)
Il-a'i'ri
Il'ba
Il-e-ca'o-nes, and Il-e-ca-o-nen'ses
I-ler'da
Il'i-a, or Rhe'a
I-li'a-ci Lu'di (9)
I-li'a-cus

I-li'a-des
Il'i-as
Il'i-on
I-li'o-ne
Il-i'o-ne-us, or *I-li'o-neus
I-lis'sus
I-lith-y-i'a
Il'i-um or Il'i-on
Il-lib'e-ris
Il-lip'u-la
Il-li-tur'gis
Il-lyr'i-cum
Il'ly-ri-s, and Il-lyr'i-a
Il-lyr'i-cus Si'nus
Il-lyr'i-us
Il'u-a (7)
I-lyr'gis
I'lus

I-man-u-em'ti-us
(10)
+Im'a-us
Im'ba-rus
Im-brac'i-des
Im-bras'i-des
Im'bra-sus
Im'bre-us
Im'bri-us
Im-briv'i-um
Im'bro-s
In'a-chi (3) (12)
I-na'chi-a
I-nach'i-dæ
I-nach'i-des
I-na'chi-um
In'a-chus (12)
I-nam'a-mes
I-nar'i-me (8)
In'a-rus
In-ci-ta'tus

Labbe tells us, that *Achilleüs*, *Agyleüs*, *Pharalcüs*, *Apirteüs*, are pronounced commonly in four syllables, and *Nereüs*, *Orpheüs*, *Porteüs*, *Tereüs*, in three, with the penultimate syllable short in all; but that these words, when in verse, have generally the diphthong preserved in one syllable:

Eumenidum veluti demens videt agmina Pentheus.—VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtu, tantum non Orpheüs Hebrum

Pœnique respectus, et nunc manet Orpheüs in te.

The best rule, therefore, that can be given to an English reader, is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom'e-neus* to *I-dom'en'e-us*, whether in verse or prose.

* See *Idomeneus*.

† *Imeus*.—All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a license he was allowed to take, accents it on the penultimate syllable:

*As when a vulture on Im'eus bled,
Whose snowy ridge the roving Tartar bounds.*

In-da-thyr' sus	I'o (1)	Jop' pa
In' di-a	I-ob' a-tes, and	I'o-phon
In-dig' e-tes	Jo-ba' tes	Jor-da' nes
In-dig' e-ti (3)	I'o-bes	Jor-nan' des
In'dus.	Jo-cas' ta	I' os
I' no (1)	I-o-la' i-a	Jo-se' phus Fla' vi-us
I-no' a (7)	I'o-las, or	Jo-vi-a' nus
I-no' pug	I-o-la' us	Jo' vi-an (Eng.)
I-no' us	I ol' chos	Ip'e-pæ
I-no' res	I'o-le (1) (8)	Iph-i-a-nas' sa
In'su-bres	I'on	Iph' i-clus, or
In-ta-pher' nes	I'o-ne (8)	Iph' i-cles
In-te-ram' na	I'o-nes	I-phil' ra-tes
In-ter-ca' ti-a (11)	I'o-ni-a	I-phid' a-mus
In'u-us	I'o-pas	Iph-i-de-mi' a
In-ny' cus	I'o-pe, and	*Iph-i-ge-ni' a

* *Iphigenia*.—The antepenultimate syllable of this word had been in quiet possession of the accent for more than a century, till some Greeklings of late have attempted to place the stress on the penultimate in compliment to the original Ιφιγένεια. If we ask our innovators on what principles they pronounce this word with the accent on the *i*, they answer, because the *i* stands for the diphthong *ɛɪ*, which, being long, must necessarily have the accent on it : but it may be replied, this was indeed the case in the Latin language, but not in the Greek, where we find a thousand long penultimates without the accent. It is true, one of the vowels which composed a diphthong in Greek, when this diphthong was in the penultimate syllable, generally had an accent on it, but not invariably; for a long penultimate syllable did not always attract the accent in Greek as it did in Latin. An instance of this, among thousands, is that famous line of dactyls in Homer's *Odyssey*, expressing the tumbling down of the stone of Sisyphus :

Ἄττος Ἰωνίᾳ πείσθε κυλόδετο λᾶρες δύαιδες.—*Odyss. b 11.*

Another striking instance of the same accentuation appears in the two first verses of the *Iliad* :

Μῆνις δάσσει Θεὰ Πηλοπάδεων, Ἀχιλῆος
Οὐλομέτρην, οὐ μερὶς Ἀχαιοῖς ἀλλὰ Εἴβην.

I know it may be said, the written accents we see on Greek words are of no kind of authority, and that we ought always to give accent to penultimate long quantity, as the Latins did. Not here to enter into a dispute about the authority of the written accents, the nature of the acute, and its connexion with quantity, which has divided the learned of Europe for so many years—till we have a clearer idea of the nature of the human voice, and the properties of speaking sounds, which alone can clear the difficulty—for the sake of uniformity perhaps it were better

	IS	IS
*Iph-i-me-dī'a	I-re' sus	I-sau' ri-cus
I-phim' e-don	I' ris	I-sau' rus
Iph-i-me-du'sa	I' rus	Is-che' ni-a (12)
I-phin' o-e (8)	Is'a-das	Is-cho-la' us
I-phin' o-us	I-sæ' a (7)	Is-com' a-chus
I' phis	I-sæ' us	Is-chop'o-his
I-phit' i-on (11)	Is'a-mus	Is' ia (13)
Iph'i-tus	I-san'der	Is-de-ger'des
Iph' thi-me	I-sa' pis	Is-i-do'rus
Ip-se' a (29)	I' sar, and Is'a-ra	Is' i-dore (Eng.)
I' ra (1) (7)	I' sar, and I-sæ'us	I'sis
I-re'ne	I-sar' chus (12)	Is'ma-rus, and.
Ir-e-næ'us	I-sau' ri-a	Is'ma-ra

better to adopt the prevailing mode of pronouncing Greek proper names like the Latin, by making the quantity of the penultimate syllable the regulator of the accent, though contrary to the genius of Greek accentuation, which made the ultimate syllable its regulator; and if this syllable was long, the accent could never rise higher than the penultimate. Perhaps in language as in laws, it is not of such importance that the rules of either should be exactly right, as that they should be certainly and easily known;—so the object of attention in the present case is not so much what ought to be done, as what actually is done; and as pedantry will always be more pardonable than illiteracy, if we are in doubt about the prevalence of custom, it will always be safer to lean to the side of Greek or Latin than of our own language.

* *Iphimedia*.—This and the foregoing word have the accent on the same syllable, but for what reason cannot be easily conceived. That Iphigenia, having the diphthong ει in its penultimate syllable, should have the accent on that syllable, though not the soundest, is at least a plausible reason; but why should our prosodists give the same accent to the ι in *Iphimedia*? which coming from ιφι and μηδία, has no such pretensions. If they say it has the accent in the Greek word, it may be answered, this is not esteemed a sufficient reason for placing the accent in *Iphigenia*; besides, it is giving up the sheet-anchor of modern prosodists, the quantity, as the regulator of accent. We know it was an axiom in Greek prosody, that when the last syllable was long by nature, the accent could not rise beyond the penultimate; but we know too that this axiom is abandoned in *Demosthenes*, *Aristoteles*, and a thousand other words. The only reason therefore that remains for the penultimate accentuation of this word is, that this syllable is long in some of the best poets. Be it so. Let those who have more learning and leisure than I have find it out. In the interim, as this may perhaps be a long one, I must recur to my advice under the last word; though Ainsworth has, in my opinion, very properly left the penultimate syllable of both these words short, yet those who affect to be thought learned will always find their account in departing as far as possible from the analogy of their own language in favour of Greek and Latin.

Is-me' ne (8)
 Is-me' ni-as
 Is-men' i-des
 Is-me' nus
 I-soc' ra-tes
 Is' sa (?)
 Is' se (8)
 Is' sus
 Is' ter, and Is' trus
 Ist' hmi-a
 Ist' hmi-us
 Ist' hmus
 Is-ti-æ' o-tis
 Is' tri-a
 Is-trop' o-lis
 I' sus
 I-ta' li-a (7)
 It' a-ly (Eng.)
 I-tal' i-ca
 I-tal' i-cus
 It' a-lus
 I-tar' gris
 It' e-a (20)

I-tem' a-les
 Ith' a-ca
 I-thob' a-lus
 I-tho' me
 Ith-o-ma' i-a
 I-tho' mus
 Ith-y-phal' lus
 I-to' ni-a (7)
 I-to' nus
 It-u-ræ' a
 I-tu' rum
 It' y-lus
 It-y-ræ' i (3)
 I' tys
 Ju' ba
 Ju-dæ' a
 Ju-gan' tes
 Ju-ga' ri-us
 Ju-gur' tha
 Ju' li-a (7)
 Ju-li' a-des
 Ju-li'a' nus
 Ju' li-an (Eng.)

Ju' li-i (4)
 Ju-li-o-ma' gus
 Ju-li-op' o-lis
 Ju' lis
 Ju' li-us Cæ' sar
 I-u' lus
 Ju' ni-a (7)
 Ju' no
 Ju-no-na' li-a
 Ju-no' nes
 Ju-no' ni-a
 Ju-no' nis
 Ju' pi-ter
 Jus-ti' nus
 Ju-tur' na
 Ju-ve-na' lis
 Ju' ve-nal (Eng.)
 Ju-ven' tas
 Ju-ver' na, or
 Hi-ber' ni-a
 Ix-ib' a-tæ
 Ix-i' on
 Ix-i-on' i-des

LA-AN' DER
 La-ar' chus
 Lab' a-ris
 Lab' da
 Lab' da-cus
 Lab' da-lon
 La' be-o
 La-be' ri-us
 La-bi' ci (4)

La-bi' cum
 La-bi-e' nus
 Lab-i-ne' tus
 La-bo' bi-us
 La-bob' ri-gi (3)
 La-bo' tas
 La-bra' de-us
 Lab-y-rin' thus
 La-cæ' na

Lac-e-dæ' mon
 Lac-e-dæ-mo' ni-i
 Lac-e-dæm' o-nes
 Lac-e-de-mo' ni-ans
 (Eng.)
 La-cer' ta
 Lach' a-res
 La' ches (1) (12)
 *Lach' e-sis

* *Lachesis*.—*Clotho* and *Lachesis*, whose boundless sway,
 With *Atropos*, both men and gods obey.

Lac' i-das
 La-ci' des
 La-cin' i-a
 La-cin-i-en' ses
 La-cin' i-um
 Lac' mon
 La' co (1)
 La-cob' ri-ga
 La-co' ni-a, and
 La-con' i-ea
 Lac' ra-tes
 Lac' ri-nes
 Lac-tan'ti-us (13)
 Lac' ter
 Lac' y-des
 Lac' y-dus (24)
 La' das
 La' de (8)
 La' des
 La' don
 La' laps
 La' li-a
 Lae-li'a' nua
 La' li-us, C.
 La' na, and
 Le-æ' na
 Lae' ne-us
 Lae' pa Mag' na
 La-er' tes
 La-er'ti-us Di-og'e-
 nes
 Lae-stryg' o-nes
 Lae' ta
 Lae-to' ri-a
 Lae' tus
 Lae' vi (3)
 Lae' vi' nus
 La-ga' ri-a

La' gi-a (20)
 Lag' i-des
 La-cin' i-a
 La' gus
 La-gu'sa
 La-gy' ra (6)
 La-i' a-des (3)
 La' i-as
 La' is
 La' i-us
 Lal' a-ge
 La-las' sis
 Lam' a-chus
 La-mal' mon
 Lam-bra' ni (3)
 Lam' brus
 La' mi-a
 La-mi' a-cum bel'
 lum
 La' mi-æ
 La'mi-as Æ'li-us
 La-mi' rus
 Lam' pe-do
 Lam-pe'ti-a (10)
 Lam' pe-to, and
 Lam' pe-do
 Lam' pe-us, and
 Lam' pi-a
 Lam' pon, Lam' pos
 or Lam' pus
 Lam-po-ne'a
 Lam-po'ni-a, and
 Lam-po'ni-um
 Lam-po'ni-us
 Lam-prid' i-üs
 Æ'li-us
 Lam' pro-cles
 Lam' prus

Lamp'sa-cus, and
 Lamp'sa-chus
 Lamp-te'ri-a
 Lam'pus
 La' mus
 Lam'y-rus
 La-nas' sa
 Lan'ce-a (10)
 Lau'ci-a (10)
 Lan'di-a
 Lan'gi-a
 Lan-go-bar'di (3)
 La-nu'vi-um
 La-o-bo'tas, or
 Lab'o-tas
 La-oc'o-on
 La-od'a-mas
 La-o-da'mi-a (30)
 La-od'i-ce (8)
 La-od-i-ce'a
 La-od-i-ce'ne
 La-od'o-chus
 La-og'o-nus
 La-og'o-ras
 La-og'o-re (8)
 *La-o-me-di'a (30)
 La-om'e-don
 La-om-e-don'te-us
 La-om-e-don-ti'a-
 dæ
 La-on'o-me (8)
 La-on-o-me'ne
 La-oth'o-e (8)
 La'o-us
 Lap'a-thus
 Laph'ri-a
 La-phys'ti-um
 La-pid'e-i

* *Laomedea*.—Evagore, *Laomedea* join,

And thou Polynome, the num'rous line.

Cook's *Hesiod, Theog.* v. 399.

La-pid' e-us
 Lap' i-thæ
 Lap-i-thæ's um
 Lap' i-tho
 Lap' i-thus
 La' ra, or La-rau' da
 La-ren' ti-a, and
 Lau' ren-ti-a (10)
 La' res
 Lar' ga
 Lar' gus
 La-ri' des
 La-ri' na
 La-ri' num
 La-ris' sa
 La-ris' sus
 La' ri-us
 Lar' nos
 La-ro' ni-a
 Lar' ti-us Flo' rus
 Lar-to-læt' a-ni
 Lar' væ
 La-rym' na
 La-rys' i-um (11)
 Las' si-a (10)
 Las' sus, or
 La' sus
 Las' the-nea
 Las-the' ni-a, or
 *Las-the' ni-a
 Lat' a-gus
 Lat-e-ra' nus. Plau'
 tus
 La-te' ri-um
 La-ti'a lis
 La-she-a' lis
 La-ti'a rig

La-she-a' ris
 La-ti' ni (3) (4)
 La-tin' i-as
 La-ti' nus
 La'ti-um
 La'she-um
 La'ti-us (10)
 La' mya
 La-to' i-a
 La-to' is
 La-to' us
 La-to' na
 La-top' o-dis
 La'tre-us
 Lau-dé' ni-a
 La-ver' na
 Lau-fell'a
 Lav-i-a' na (7)
 La-vin' i-a
 La-vin' i-um, or
 La-vi' num
 Lau' ra
 Lau' re-a
 Lau-ren-ta' li-a
 Lau-ren' tes a' gri
 Lau-ren' ti-a (10)
 Lau-ren' ti' ni (4)
 Lau-ren' tum
 Lau-ren' ti-us (10)
 Lau' ri-on
 Lau' ron
 La' us Rom+pe'i-a
 Lau' sus
 Lau-ti' um (10)
 Le'a-dea
 Le-æ'i (3)
 Le-æ' na

Le-an' der
 Le-an' dre
 Le-an'dri-es
 Le-ar' chus (12)
 Leb-a-de' a
 Leb' e-dus, or
 Leb' e-dos
 Le-be' na
 Le-bin' thos, and
 Le-byn' thos
 Le-chæ' um
 Lec' y-thus (24)
 Le' da
 Le-dæ' a
 Le'dus
 Le' gi-o
 Le' i-tus (4)
 Le' laps
 Le'l e-ges
 Le' lex
 Le-man' nus
 Lem' nos
 Le-mo' vi-i (3)
 Lem' u-res
 Le-mu' ri-a, and
 Le-mu-ra' li-a
 Le-næ' us
 Len'tu-lus
 Le' o
 Le-o-ca' di-a
 Le-o-co' ri-on
 Le-oc' ra-tes
 Le-od' a-mas
 Le-od' o-quæ
 Le-og' o-ras
 Le' on
 Le-o' na

* *La-ti-a*.—All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable; and though English analogy would prefer the accent on the antepenultimate, we must necessarily yield to such a decided superiority of votes for the penultimate in a word so little anglicised by use.—See *Iphigetia*.

*Le-on' a-tus
 Le-on' i-das
 Le-on' ti-um, and
 Le-on-ti' ni (4)
 Le-on-to-ceph' a-lus
 Le-on' ton, or
 Le-on-top' o-lis
 Le-on-tych' i-des
 Le' os
 Le-os' the-nes
 Le-o-tych' i-des
 Lep' i-da
 Lep' i-dus
 Le-phyr' i-um
 Le-pi' nus
 Le-pou' ti-i (4)
 Le' pre-os
 Le' pri-um
 Lep' ti-nes
 Lep' tis
 Le' ri-a
 Le-ri' na
 Ler' na
 Le' ro
 Le' ros
 Les' bos
 Les' bus, or Les' bos
 Les' ches (12)
 Les-tryg' o-nes
 Le-ta' num
 Le-thaz' us
 Le' the
 Le' tus
 Le-va' na (7)
 Leu' ca

Leu' cas
 Leu-ca' tes
 Leu-ca' si-on (11)
 Leu-cas' pis
 Leu' ce
 Leu' ci (3)
 Leu-cip' pe
 Leu-cip' pi-des
 Leu-cip' pus
 Leu' co-la
 Leu' con
 Leu-co' ne (8)
 Leu-co' nes
 Leu-con' o-e
 Leu-cop' e-tra
 Leu' co-phrys
 Leu-cop' o-lis
 Leu' cos
 Leu-co' si-a (11)
 Leu-co-syr' i-i (4)
 Leu-coth' o-e, or
 Leu-co' the-a
 Leuc' tra
 Leuc' trum
 Leu' cus
 Leu-cy-a' ni-as
 Le-vi' nus
 Leu-tych' i-des
 Lex-o' vi-i (4)
 Li-ba' ni-us
 Lib' a-nus
 Lib-en-ti' na
 Li' ber
 Lib' e-ra (20)
 Lib-er-a' li-a

Li-ber' tas
 Li-be' thra
 Li-beth' ri-des
 Lib'i-ci, Li-be' ci-i.
 Lib-i-ti' na
 Li' bo (1)
 Li' bon
 Lib-o-phoe-ni' ces
 Li' bri (4)
 Li-bur' na
 Li-bur' ni-a
 Li-bur' ni-des
 Li-bur' num ma' re
 Li-bur' nus
 Libs
 Lib' y-a
 Lib' y-cum ma' re
 Lib' y-cus, and
 Li-by's tis
 Li' bys
 Li-by's ss
 Lic'a-tes
 Li' cha
 Li' chas (1)
 Li' ches
 Li-cin' i-a
 Li-cin' i-us
 Li-ci' nus
 Li-cym' ni-us
 Li' de(18)
 Li-ga' ri-us
 Li-ge' a
 Li' ger
 Li' ger, or Lig' e-ris
 Lig' o-ras

* *Leonatus*.—In the accentuation of this word I have followed Labbe and Lemprière: the former of whom says—Quanquam de hac voce amplius cogitandum cum eruditis viris existimem.—Till, then, these learned men have considered this word, I think we may be allowed to consider it as formed from the Latin *leo* and *natus*, lion-born, and as the *a* in *natus* is long, no shadow of reason can be given why it should not have the accent. This is the accentuation constantly given to it in the play of *Cymbeline*, and is in my opinion the best.

Lig' u-res	Lis' ta
Li-gu' ri-a	Lit' a-brun
Lig-u-ri' nus	Lit' a-na
Li' gus (18)	Li-tav' i-cus
Lig' y-es	Li-ter' num
Li-gyr' gum	Lith-o-bo' li-a
Li-læ' a	Li' thrus
Lil-y-bæ' um	Li-tu' bi-um
Li-mæ' a	Lit-y-er' sas
Li-me' ni-a	Liv' i-a Dru-sil' la
Lim' næ	Liv-i-ne' i-us
Lim-næ' um	Li-vil' la
Lim-na-tid' i-a	Li' vi-us
Lim-ni' a-ce	Liv' y (Eng.)
Lim-ni' o' tæ	Lo' bon
Lim-no' ni-a	Lo' ce-us (10)
Li' mon	Lo' cha
Lin-ca' si-i (4)	Lo' chi-as
Lin' dus	Lo' cri
Lin' go-nes	Lo' cris
Lin-ter' na pa' lus	Lo-cus' ta
Lin-ter' num	Lo-cu' ti-us (10)
Li' nus	Lol' li-a Pau-li' na
Li' o-des	Lol-li-a' nus
Lip' a-ra	Lol' li-us
Lip' a-ris	Lon-di' num
Liph' lum	Lon' don (Eng.)
Lip-o-do' rus	Lon-ga-re' nus
Li-queñ' ti-a	Lon-gim' a-nus
Lir-cæ' us	Lon-gi' nus
Li-ri' o-pe	Lon-go-bar' di
Li' ris	Lon' gu-la
Li-sin' i-as	Lon-gun' ti-ca
Lis' son	Lor' di (3)
Lis' sus	Lor'y-ma

Lo'tis, or Lo' tos
Lo-toph' a-gi (3)
Lo' us, and A'o-us
Lu'a (7)
Lu' ca
Lu' ca-gus (20)
Lu-ca' ni (3)
Lu-ca' ni-a
Lu-ca' ni-us
Lu-ca' nus
Lu' can (Eng.)
Lu-ca' ri-a, or Lu-ce' ri-a
Luc-ce' i-us
Lu' ce-res
Lu' ce' ri-a
Lu-ce' ti-us (10)
Lu-ci-a' nus
Lu' ci-an (Eng.)
Lu' ci-fer
Lu-cil' i-us
Lu-cil' la
Lu-ci' na
* Lu' ci-a
Lu' ci-us (10)
Lu-cre' ti-a (10)
Lu-cret'i-lis
Lu-cre' ti-us (10)
Lu-cri' num
Lu-cri' nus
Luc-ta' ti-us (10)
Lu-cul' le-a
Lu-cul' lus
Lu' cu-mo (20)
Lu' cus

* *Lucia*.—Labbe cries out loudly against those who accent this word on the penultimate, which, as a Latin word, ought to have the accent on the ante-penultimate syllable. If once, says he, we break through rules, why should we not pronounce *Ammia*, *Anastasia*, *Cecilia*, *Locadia*, *Natalia*, &c. with the accent on the penultimate, likewise?—This ought to be a warning against our pronouncing the West-India island *St. Lu'cia* as we sometimes hear it—*St. Luci'a*.

Lug-dū'num
 Lu'na (7)
 Lu'pa
 *Lu-per'cal
 Lu-per-ca'li-a
 Lu-per'ci (3)
 Lu-per'cus
 Lu'pi-as, or Lu'pi-a
 Lu'pus
 Lu-si-ta'ni-a
 Lu-so'nes
 Lu'stri-cus
 Lu-ta'ti-us
 Lu-te'ri-us
 Lu-te'ti-a (10)
 Lu-to'ri-us
 Ly-as'us
 Ly'bas
 Lyb'y-a, or
 Ly-bis'sa
 Lyc'a-bas
 Lyc'a-be'tus
 Ly-cæ'a
 Ly-cæ'um
 Ly-cæ'us
 Ly-cam'bes
 Ly-ca'on
 Lyc-a-o'ni-a
 Ly'cas
 Ly-cas'te
 Ly-cas'tum
 Ly-cas'tus

Ly'ce (8)
 Ly'ces
 Ly-ce'u'm
 Lych-ni'des
 Lyc'i-a (10)
 Lyc'i-das
 Ly-cim'na
 Ly-cim'ni-a
 Ly-cis'cus
 Lyc'i-us (10)
 Lyc'o-me'des (20)
 Ly'con
 Ly-co'ne (8)
 Lyc'o-phron
 Ly-cop'o-lis
 Ly-co'pus
 Ly-co'ri-as
 Ly-co'ris
 Ly-cor'mas
 Ly-cor'tas
 Lyc-o-su'ra
 Lyc'tus
 Ly-cur'gi-des
 Ly-cur'gua
 Ly'cus
 Ly'de (8)
 Lyd'i-a
 Lyd'i-as
 Lyd'i-us
 Ly'dus
 Lyg'da-mis, or
 Lyg'da-mus

Lyg'i-i (4)
 Ly'gus
 Ly-mi're
 Ly'max
 Lyn-ci'des
 Lyn-ces'tæ
 Lyn-ces'tes
 Lyn-ces'ti-us
 Lyn-ce'us
 Lyn'cus, Lyn-çæ'us,
 or Lynx
 Lyn-ci'dæ
 Lyr'cæ
 Lyr-cæ'us
 Lyr-ce'a
 Lyr'cus
 Lyr-nes'sus
 Ly-san'der
 Ly-san'dra
 Ly-sa'ni-as
 Ly'se (8)
 Ly-si'a-des
 Lys-si-a-nas'sa
 Ly-si'a-nax
 Lys'i-as (11)
 Lys'i-cles
 Ly-sid'i-ce
 Ly-sim'a-che
 Lys-i-ma'chi-a
 Ly-sim'a-chus
 Lys-i-mach'i-des
 Lys-i-me'li-a

* *Laper'cal*.—This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says,

You all did see that on the *Lu'per'cal*
 I thrice presented him a kingly crown—

we ought to preserve it.—Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and pronounced it *Laper'cal*, which grated every ear that heard him.

Ly-sin' o-e (8)
Ly-sip' pe
Ly-sip' pus

Ly'sis
Ly-sis' tra-tus
Ly-sith' o-us

Ly'so
Ly-tæ' a
Ly-za' ni-as

Mæ'cæ
Ma'car
Ma-ca' re-tis
Ma-ca'ri-a
Mac'a-ris
Ma-ced'nus
Mac'e-do
Mac-e-do'ni-a
Mac-e-don'i-cus (30)
Ma-cel'la
Ma'cer AE-my'l'i-us
Ma-chæ'ra
Ma-chan'i-das
Ma-cha'on
Ma'cra
Mac-ri'a-nus
Ma-crit' nus, M.
Ma'cro
Ma-cro'bi-i (4)
Ma-cro'bi-us
Mac'ro-chir
Ma-cro'nes
Mac-to'ri-um
Mac-u-lo'rus
Ma-de'tes
Mad'y-es
Ma-des'tes
Mæ-an'der
Mæ-an'dri-a
Mæ-ce'nas
Mæ'di (3)
Mæ-li-us

Mæm-ac-te'ri-a
Mæn'a-des
Mæn'a-la
Mæn'a-lus
Mæ'ni-us
Mæ'non
Mæ'o'ni-a
Mæ-on'i-dæ
Mæ-on'i-des
Mæ'o-nis
Mæ'o-tæ
Mæ'o'tis pa'lus
Mæ'si-a Syl'va (11)
Mæ'vi-a
Mæ'vi-us
Ma'gas
Ma-gel'la
Mag'e-tæ
Ma'gi
Ma'gi-us
Mag'na Græ'ci-a
Mag-nen'ti-us (10)
Mag'nes
Mag-ne'si-a (11)
Ma'go
Ma'gon
Mag-on-ti'a-cum
Ma'gus
Ma-he'r-bal
Ma'i-a
Ma-jes'tas
Ma-jo-ri'a-nus

Ma-jor'ca
Ma'la For-tu'na
Mal'a-cha
Ma-le'a
*Mal'ho, or
Ma'thō*
Ma'li-a
Ma'li-i (4)
Ma'lis
Mal'le-a, or Mal'li-a
Mal'li-us
Mal'los
Mal-thi'rus
Mal-va'na
Ma-ma'u-s
Ma-mer'cus
Ma-mer'thes
Mam-er-ti'na
Mam-er-ti'ni (4) (5)
Ma-mil'i-a
Ma-mil'i-i (4)
Ma-mil'i-us
Mam-mæ'a
Ma-mu'ri-us
Ma-mur'ra
Ma-nas'ta-bal
Man-ci'nus
Man-da'ne (8)
Man-da'nes
Man-de'la
Man-do'ni-us
Man'dro-cles

Man-droc'li-das
 Man'dron
 Man-du'b-i-i (4)
 Man-du-bra'ti-us
 Ma'nes
 Ma-ne'tho
 Ma'ni-a
 Ma-ni'l-i-a
 Ma-ni'l-i-us
 Man'i-mi (4)
 Man'li-a
 Man'li-us Tor-qu'a-tus
 Man'nus
 Man-sue'tus
 Man-ti-ne'a
 Man-ti-ne'us
 Man'ti-us (10)
 Man'to
 Man'tu-a
 Mar-a-can'da
 Mar'a-tha
 Mar'a-thon
 Mar'a-thos
 Mar-ce'l la
 Mar-ce'l'i-nus Am-mi'a-nus
 Mar-ce'l'lus
 Mar'ci-a (10)
 Mar-ci-a'na
 Mar-she-d'a na
 Mar-ci-a-nop'o-lis
 Mar-ci-a-nus (10)
 Mar'ci-us Sa-b'i-nus
 Mar-co-man'nii
 Mar'cus
 Mar'di (3)
 Mar'di-a

Mar-do'ni-us
 Mar'dus
 Mar-e'o'tis
 Mar-gin'i-a, and
 Mar-gi'a-ni-a
 Mar-gi'tes
 *Ma-ri'a or Ma'ri-a
 Ma-ri'a-ba
 Ma-ri-am'ne
 Ma-ri-a'næ Fos'sæ
 Ma-ri-an-dy'num
 Ma-ri-a'nus
 Ma-ri'ca
 Ma-ri'ci (3)
 Mar'i-cus
 Ma-ri'na
 Ma-ri'nus
 Ma'ry-on
 Ma'ris
 Ma-ri'sa
 Mar'i-sus
 Ma-ri'ta
 Ma'ri-us
 Mar'ma-cus
 Mar-ma-ren'ses
 Mar-mar'i-ca
 Mar-mar'i-dæ
 Mar-ma'ri-on
 Ma'ro (1)
 Mar-o-bud'u-i (3)
 Ma'ron
 Mar-o-ne'a
 Mar-pe'si-a (10)
 Mar-pes'sa
 Mar-pe'sus
 Mar'res
 Mar-ru'vi-um, or
 Mar-ru'bi-um

Mars
 Mar'sa-la
 Mar-sæ'us
 Mar'se (8)
 Mar'si (3)
 Mar-sig'ni (3)
 Mar-sy'a-ba
 Mar'tha
 Mar'ti-a (10)
 Mar'she-a
 Mar-ti'a'lis
 Mar'ti-al (Eng.)
 Mar-ti-a'nus
 Mar-ti'na
 Mar-tin-i-a'nus
 Mar'ti-us (10)
 Ma-rul'lus
 Mas-æ-syl'i-i (4)
 Mas-i-nis'sa
 Mas'sa
 Mas'sa-ga
 Mas-sag'e-tæ
 Mas-sa'na (7)
 Mas-sa'ni (3)
 Mas'si-cus
 Mas-sil'i-i-a (7)
 Mas-sy'la
 Ma-su'ri-us
 Ma'tho
 Ma-ti-e'ni
 Ma-ti'nus
 Ma-tis'co
 Ma-tra'li-a
 Ma-tro'na
 Mat-ro-na'li-a
 Mat-ti'a-ci (3)
 Ma-tu'ta
 Ma'vors

* *Maria.*—This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Ma-vor' ti-a (10)
 Mau' ri (3)
 Mau-ri-ta' ni-a
 Mau' rus
 Mau-ru' si-i (4) (11)
 Mau-so' lus
 Max-en' ti-us (10)
 Max-im-i-a' nus
 Max-i-mil-i-a' na
 Max-i-mi' nus
Max'i-min (Eng.)
 Max' i-mus
 Maz' a-ca
 Ma-za' ces
 Ma-za' us
 Ma-za' res
 Maz' e-ras
 Ma-zí' ces, and
 Ma-zy' ges
 Me-cha' ne-us
 Me-cis' te-us
 Me-coe' nas, or
 Me-cae' nas
 Mec' ri-da
 Me-de' a
 Me-des-i-cas' te (8)
 Me'di-a (7)
 Me' di-as
 Med' i-cus
 Me-di-o-ma-tri' ces
 Me-di-o-ma-tri' ci
 Me-di-ox' u-mi
 Med-i-tri' sa
 Me-do'a-cus, or
 Me-du'a-cus

Med-o-bith' y-ni
 Me-dob' ri-ga
 Me' don
 Me-don' ti-as (10)
 Med-u-a' na
 Med-ul-li' na
 Me' dus
 Me-du' sa
 Me-gab' i-zí
 Meg-a-by' zus
 Meg' a-cles
 Me-gac' li-des
 Me-gae' ra
 Me-ga' le-as
 Meg-a-le'si-a (11)
 Me-ga' li-a
 Meg-a-lop' o-lis
 Meg-a-me' de (8)
 Meg-a-ni' ra
 Meg-a-pen' thes
 *Meg' a-ra
 †Meg-a-re' us
 Meg' a-ris
 Me-gar' sus
 Me-gas' the-nes
 Me' ges
 Me-gil' la
 Me-gis' ta
 Me' la Pom-po' ni-us
 Me-gis' ti-a
 Me-læ' næ
 Me-lam' pus
 Mel-anch-læ' ni
 Me-lan' chrus
 Mel' a-ne

Me-la' ne-us
 Me-lan' i-da
 Me-la' ni-on
 Mel-a-nip' pe
 Mel-a-nip' pi-des
 Mel-a-nip' pus
 Mel-a-no' pus
 Mel-a-nos' y-ri
 Me-lan' thi-i (4)
 Me-lan' thi-us
 Me-lan' tho
 Me-lan' thus
 Me' las
 Mel-e-a' ger
 Mel-e-ag' ri-des
 Mel-e-san' der
 Me' les
 Mel' e-se
 Mel-e-sig' e-nes, or
 Mel-e-sig' e-na
 Me' li-a
 Mel-i-boe' us
 Mel-i-cer' ta
 Mel-i-gu' nis
 Me-lí' na
 Me-lí' sa (7)
 Me-lis' sa
 Me-lis' sus
 Mel' i-ta
 Mel' i-te
 Mel-i-te' ne
 Mel' i-tus, Accuser
 of Socrates
 Me' li-us
 Mel-ix-an' drus

* *Megara.*—I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

† *Megareus.*—Labbe pronounces this word in four syllables, when a noun substantive; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion incorrectly.—See *Idomeneus*.

*Me-lob' o-sis
 Me'lon
 Me'los
 Mel' pi-a
 Mel-pom' e-ne (8)
 Me-mac'e-ni
 Mem'mi-a
 Mem'mi-us
 Mem'non
 Mem' phis
 Mem-phi'tis
 Me'na or Me'nes
 Me-nal'cas
 Me-nal'ci-das
 Men-a-lip'pe
 Men-a-lip'pus
 Me-nan'der
 Me-na'pi-i (4)
 Men'a-pis
 Me'ras
 Men-che'res (12)
 Men'des
 Me-nec'les
 Men-e-chi'des
 Me-nec'ra-tas
 Men-e-de'mus
 Me-neg'e-tas
 Men-e-la'i-a
 Men-e-la'u-s
 Me-ne'ni-us
 A-grip'pa
 Men'e-phron
 Me'nes
 Me-nes'teus, or
 Me-nes'the-us, or
 Mnes'the-us (13)
 Menes'the'a Por'tua

ME
 Me-nes'thi-us
 Men'e-tas
 Me-nip'pa
 Me-nip'pi-des
 Me-nip'pus
 Me'ni-us
 Men'nis
 Me-nod'o-tas
 Me-noe'ce-us (10)
 Me-noe'tee
 Me-noe'ti-us (10)
 Me'non
 Me-noph'i-lus
 Men'ta or Min'the
 Men'tes
 Men-tis'sa
 Men'to
 Men'tor
 Me-nyl'lus
 Me'ra
 Me'ra, or Moe'ra
 Mer-cu'ni-us
 Mer'cu-ry (Eng.)
 Me-ri'o-nes
 Mer'me-rus
 Merm'na-dæ
 Mer'o-e (8)
 Mer'o-pe (8)
 Me'rops
 Me'ros
 Mer'u-la
 Me-sab'a-tes
 Me-sa'bbaüs
 Me-sa'pia
 Me-sau'bi-us
 Me-sem'bri-a
 Me-se'me
 Mes-o-me'des

ME
 Mes-o-po-ta'mi-a
 Mes-sa'la
 Mes-sa-li'na (3)
 Mes-sa-li'nus
 Mes-sa'na (7)
 Mes-sa'pi-a
 Mes'sa-tis
 Mes'se (3)
 Mes-se'is (5)
 Mes-se'ne, or
 Mes-se'na
 Mes-se'ni-a
 Mes'tor
 Me-su'la
 Met'a-bus
 Met-a-git'ni-a
 Met-a-ni'ra
 Met-a-pen'tum
 Met-a-pon'tus
 Me-tau'rus
 Me-tel'la
 Me-te'lili (3)
 Me-thar'ma
 Me-thi'on (29)
 Me-tho'di-us
 Me-tho'ne (8)
 Me-thyd'ri-um
 Me-thym'nus
 Me-ti-a-du'sa (21)
 Me-til'i-a
 Me-til'i-i (4)
 Me-til'i-us
 Me-ti'o-chus
 Me-ti'on (14)
 Me'tis
 Me-tis'cus
 Me'tius (10)
 Menor'cia (10)

Melobosis.—In this word I have given the preference to the antepenultimate accent, with Labbe, Gottschall, and Holyoke; though the penultimate, which Lempriere has adopted, is more agreeable to the ear.

Me' ton
Met'o-pe (8)
Me' tra
Me-tro' bi-us
Met' ro-cles
Met-ro-do' rus
Me-troph'a-nes
Me-trop'o-lis
Met'ti-us (10)
Me-va'ni-a
Me' vi-us
Me-zen'ti-us (10)
Mi-ce' a
Mi-cip'sa
Mic'y-thus (24)
Mi' das
Mi-de'a of Argos
Mid'e-a of Boeotia
Mi-la'ni-on
Mi-le'si-i (4) (11)
Mi-le'si-us (10)
Mi-le'ti-a (10)
Mi-le'ti-um (10)
Mi-le'tus
Mil'i-as
Mil'i-chus (12)
Mi-li'nus
Mil-i'o'ni-a
Mi'lo
Mi-lo'ni-us
Mil-ti'a-des
Mil'to
Mil'vi-us
Mil'y-as
Mi-mal'lo-nes
Mi'mas
Mim-ner'mus
Min'ci-us (10)
Min'da-rus
Mi-ne'i-des
Mi-ner'va
Min-er-va'li-a
Min'i-o

Min-na'e i (9)
Mi-no'a
Mi-no'is
Mi'nos
Min-o-tau'r us
Min'the
Min-tur'næ
Mi-nu'ti-a (10)
Mi-nu'ti-us (10)
Min'y-æ (6)
Min'y-as
Min'y-cus
Mi-ny'i-a (6)
Min'y-tus
Mir'a-ces
Mi-se'num
Mi-se'nus
Mi-sith'e-us
Mi'thas
Mith-ra-da'tes
Mi-thre'nes
Mith-ri-da'tes
Mith-ri-da'tis
Mith-ro-bar-za'nes
Mit-y-le'ne, and
 Mit-y-le'næ
Mi'tys
Miz-æ'i
Mna-sal'ces (13)
Na-sal'ces
Mna'si-as (11)
Mnas'i-cles
Mna-sip'pi-das
Mna-sip'pus
Mna-sith'e-us
Mna'son (13)
Mna-syr'i-um
Mne'mon
Mne-mos'y-ne (3)
Mne-sar'chus
Mne-sid'a-mus
Mnés-i-la'us
Mne-sim'a-che

Mnen-sim'a-chus
Mnes'ter
Mnes'the-us (13)
Mnes'ti-a
Mnes'tra
Mne'vis
Mo-a-pher'nes
Mo'di-a
Moe'ci-a (5) (10)
Moe'nus
Moe-rag'e-tes
Moe'ris
Moe'di
Moe'on
Moe-on'i-des
Moe'ra
Moe'si-a
Mo-gy'ni
Mo-le'i-a
Mo-li'o-ne
Mo'lo
Mo-löe'is
Mo-lor'chus (12)
Mo-los'si (3)
Mo-los'si-a, or
 Mo-los'sis
Mo-los'sus
Mol-pa'di-a
Mol'pus
Mo'lus
Mo-lyc'ri-on
Mo-mem'phis
Mo'mus
Mo'na
Mo-nae'ses
Mo-ne'sus
Mo-ne'ta
Mon'i-ma
Mon'i-mus
Mon'o-dus
Mo-nœ'cus
Mo-no'le-us
Mo-noph'i-lus

Mon-ta' nus
Mo-noph' a-ge
Mon'y-chus (6) (12)
Mon'y-mus
Mo' phis
Mop'si-um (10)
Mop-so' pi-a
Mop'sus
Morgan' ti-um (10)
Mor'i-ni
Mor-i-tas' gus
Mo' ri-us
Mor' phe-us
Mors
Mo'rys
Mo' sa
Mos' chi (3) (12)
Mos' chi-on
Mos' chus
Mo-sel' la
Mo'ses
Mo-sych' lus
Mos-y-næ' ci (3)
Mo-tho' ne
Mo-ty' a
Mu-ci'a' nus
Mu' ci-us (10)
Mu' cræ

Mul' ci-ber
*Mu-lu' cha
Mul' vi-us Pons
Mum' mi-us
Mu-na' ti-us (10)
Mun' da
Mu-ni' tus
Mu-nych' i-æ (4)
Mu-re' na
Mu'r cus
Mu-re'tus
Mur-gan' ti-a (10)
Mur-rhe' nus
Mur' ti-a (10)
Mus
Mu'sa An-to' ni-us
Mu' sæ
Mu-sæ' us
Mu-so' ni-us Ru' fus
Mus-te' la
Mu-thul' lus
Mu' ti-a (10)
Mu-til' i-a
+Mu' ti-na
Mu-ti' nes
Mu-ti' nus, or
Mu-tu' nus
Mu' ti-us (10)

Mu-tus' cæ
My-ag' rus or
My' o-des
†Myc' a-le
Myc-a-les' sus
My-ce' sæ
Myc-e-ri' nus
Myc-i-ber' na
Myc' i-thus
My' con
†Myc' o-ne
My' don
My-ec' pho-rius
My-e' nus
Myg' don
Myg-do' ni-a
Myg' do-nus
My-las' sa
My' le, or My' las
My' les
My-lit' ta
My' dus
My' nes
Myn' i-æ
My-o' ni-a
Myr-ci' nus
My-ri' cus
†My-ri' nus

* *Mulucha*.—This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Helyoke. Labbe, indeed, says *at volvitur*; and I shall certainly avail myself of this permission to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

† *Mycala* and *Mycone*.—An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*.—See note on *Oryx*.

‡ *Myrinus*.—Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Helyoke, with the accent on the penultimate.—See the word in the *Terminational Vocabulary*.

MY

My-ri'na
Myr'i-œ
Myr-mec'i-des
Myr-mid'o-nes
My-ro'nus
My-ro-ni'a-nus
My-ron'i-des
Myr'rha
Myr'si-lus
Myr'si-nus, a City

MY

My-stal'i-des
Myr'sus
Myr'te-a Venus
Myr-te'a, a City
Myr'ti-lus
Myr-to'um Ma're
Myr-tun'ti-um (10)
Myr-tu'sa
My-scel'lus
Myr'tis

MY

Myr'ta-le
Myr-to'us
Mys'tes
Mys'i-a (11)
My-so-ma-ced'o-
nes
My'son
Myth'e-cus
Myt-i-le'ne
My'us

67

NA

NAB-AR-ZA'NES
Nab-a-thœ'a
Na'bis
Na-dag'a-ra
Næ'ni-a
Næ'vi-us
Næv'o-lus
Na-har'va-li (3)
Nai'a-des
Na'is
Na-pæ'æ
Naph'i-lus
Nar
Nar'bo
Nar-bo-nen'sis
Nar-cæ'us
Nar-cis'sus
Nar'ga-ra
Na-ri'sci (3)
Nar'ni-a, or Nar'na
Nar-the'cis
Na-ryc'i-a (10)
Nar'ses
Nas-a-mo'nes
Nas'ci-o, or Na'ti-o

NA

Nas'i-ca
Na-sid-i-e' nus
Na-sid'i-us
Na'so
Nas'sus, or Na'sus
Nas'u-a (10)
Na-ta'lis
Nat'ta
Na-ta'li-a
Na'va
Nau'co-lus
Nau'cles
Nau'cra-tes
Nau'cra-tis
Na'vi-us Ac'ti-us
Nau'lo-chus
Nau'pac'tus, or
 Nau'pac'tum
Nau'pli-a
Nau'pli-us
Nau'ra
Nau'sic'a-æ
Nau'si-cles
Nau'sim'e-nes
Nau'sith'o-e

NE

Nau-sith'o-us
Nau'tes (17)
Nax'os
Ne-æ'ra
Ne-æ'thus
Ne-al'ces
Ne-al'i-ces
Ne-an'thes
Ne-ap'o-lis
Ne-ar'chus
Ne-bro'des
Ne-broph'o-nos
Ne'chos
Nec-ta-ne'bus, and
 Nec-tan'a-bis
Ne-cys'i-a (10)
Ne'is
Ne'le-us
Ne'lo
Ne-mæ'a
Ne-me'a
Ne-me-si-a'nus (21)
Nem'e-ois
Ne-me'si-us (10)
Nem-o-ra'li-a

Nem' e-tes
Ne-me' us
*Ne-o-bu' le
Ne-o-cæs-a-re' a
Ne-och' a-bis
Ne' o-cles
Ne-og' e-nes
Ne-om' o-ris
Ne' on
Ne-on-ti' chos (12)
Ne-op-tol' e-mus
†Ne' o-ris
Ne' pe
Ne-pha' li-a
Neph' e-le
Neph-er-i'tes
Ne' phus
Ne' pi-a
Ne' pos
Ne-po-ti-a'nus (12)
Nep' thys
Nep-tu' ni-a
Nep-tu' ni-um
Nep-tu' ni-us
Nep-tu' nus
Nep' tune (Eng.)
Ne-re' i-des
Ne' re-ids (Eng.)

Ne-re' i-us
†Ne' re-us
Ne-ri' ne
Ner' i-phus
Ner' i-tos
Ne' ri-us
Ne' ro
Ne-ro' ni-a
Ner-to-brig' i-a
Ner' va Coc-ce' i-us
Ner' vi-i (3)
Ner' u-lum
Ne-sæ' a
Ne-sim' a-chus (12)
Ne-si-o' pe
Ne-she-o' pe
Ne-so' pe
Ne' sis
Nes' sus
Nes' to-cles
Nes' tor
Nes-to' ri-us
Nes' tus, or Nes' sus
Ne' tum
Ne' u-ri
Ni-cae' a
Ni-cag' o-ras
Ni-can' der

Ni-ca' nor
Ni-car' chus
Nic-ar-thi' des
Ni-ca' tor
Ni' ce (8)
Nic-e-pho' ri-um
Nic-e-pho' ri-us
Ni-ceph' o-rus
Nic-er-a'tus
Ni-ce' tas
Nic-e-te' ri-a
Nic'i-a (10)
Nic'i-as (10)
Ni-cip' pe
Ni-cip' pus
Ni' co
Ni-coch' a-res
Nic'o-cles
Ni-coch' ra-tes
Ni-co' cre-on
Nic-o-de' mus
Nic-o-do' rus
Ni-cod' ro-mus
Nic-o-la' us
Ni-com' a-cha
Ni-com' a-chus
Nic-o-me' des
Nic-o-me' di-a

* *Neobule*.—Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent; and therefore I have preferred it to the antepenultimate accent given it by Lemprière; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

† *Neoris*.—The authorities are nearly equally balanced between the penultimate and antepenultimate accent; and therefore I may say as Labbe sometimes does, *ut volueris*: but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

‡ *Nereus*.—Old *Nereus* to the sea was born of earth—

Nereus who claims the precedence in birth
To their descendants; him old god they call,
Because sincere and affable to all.

Cooke's *Hesiod, Theog.* v. 357.

Ni'con	Ni-to' cris	No' vi-us Pris'cus
Ni-co' ni-a	Nit'ri-a	Non' nus
Nic'o-phron	No'as	Nox
Ni-cop'o-lis	Noc'mon	Nu-ce' ri-a
Ni-cos'tra-ta	Noc-ti-lu'ca	Nu-ith'o-nes
Ni-cos'tra-tus	No'la	Nu'ma Pom-pil'i-us
Nic-o-te'le-a	Nom-en-ta'nus	Nu-ma'na
Ni-cot'e-les	Nom'a-des	Nu-man'ti-a
Ni'ger	No'mæ	Nu-man-ti'na
Ni-gid'i-us Fig'u-lus	No-men'tum	Nu-ma'nus Rem'u-lus
Ni-gri'tæ	No'mi-i (3)	Nu'me-nes
Ni'le-us	No'mi-us	Nu-me'ni-a, or Ne-o-me'ni-a
Ni'lus	*No-na'cris	Nu-me'ni-us
Nin'ni-us	No'ni-us	Nu-me-ri'a'nus
Nin'i-as	No'pi-a, or Cno'pi-a	Nu-me'ri-us
Ni'nus	No'ra	†Nu-mi'cus
Nin'y-as	No'rax	Nu'mi-da
Ni'o-be	No'ba	Nu-mid'i-a
Ni-phæ'us	Nor-ba'nus, C.	Nu-mid'i-us
Ni-pha'tes	Nor'i-cum	Nu'mi-tor
Ni'phe	Nor-thip'pus	Nu-mi-to'ri-us
Nir'e-us	No'ri-a (10)	Nu-mo'ni-us
Ni'sa	No'thus	Nun-co're-us
Ni-sæ' a	No'nus	†Nun'di-na
Ni-sæ' e	No'ti-um (10)	Nun'di-næ
Ni-se'i-a	No'tus	Nur'sæ
Nis'i-bis	No'va'tus	Nur'sci-a
Ni'sus	No-vi-o-du'num	Nur'si-a (19)
Ni-sy'ros	No-vi-om'a-gum	Nu'tri-a
Ni-te'tis		

* *Nonacris*.—Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses, place the accent, more agreeably to analogy, on the penultimate.

† *Nunicus*. — Our fleet Apollo sends
Where Tuscan Tyber rolls with rapid force,
And where *Nunicus* opes his holy source.—DRYDEN.

‡ *Nundina*.—Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Nyc-te' is
Nyc-te' li-us
Nyc' te-us
Nyc-tim' e-ne
Nyc' ti-mus
Nym-bæ'um
Nym' phæ
Nymphs (Eng.)

Nym-phæ' um
Nym-phæ' us
Nym-phid' i-us
Nym' phis
Nym-pho-do' rus
Nym-pho-lep' tes
Nym' phon
Nyp' si-us

Ny' sa or Nys' sa
Ny-sæ' us
Ny' sas
Ny-se' i-us
Ny-si' a-des
Ny-sig' e-na
Ny-si' ros
Nys' sa

O'-**A-RUS**
O-ar' ses
O'a-sis
O-ax' es
O-ax' us
Ob-ul-tro' ni-us
O-ca' le-a, or
 O-ca' li-a
*O-ce' a-na
O-ce-an' i-des, and
 O-ce-an-it' i-des
O-ce' a-nus
O-ce' i-a
O-cel' lus
O-ce' lum
O' cha
O-che' si-us (11)
O' chus (12)

Oc' nus
O-cric' u-lum
O-crid' i-on
O-cris' i-a
Oc-ta-cil' li-us
Oc-ta' vi-a
Oc-ta-vi-a' nus
Oc-ta' vi-us
Oc-tol' o-phum
O-cy' a-lus
O-cyp' e-te (8)
O-cyr' o-e
Od-e-na' tus
O-des' sus
O-di' nus
O-di' tes
Od-o-a' cer
Od-o-man' ti (3)

Od' o-nes
Od' ry-sæ
O-dys' se-a
Od' ys-sey (Eng.)
+CE-ag' a-rus, and
 CE' a-ger (5)
CE-an' thæ, and
 CE-an' thi-a
CE' ax (5)
CE-ba' li-a
CEb' a-lus (5)
CEb' a-res
CE-cha' li-a
CE-clí' des
CEc' le-us
CEc-u-me' ni-us
CED-i-po' di-a
CED'i-pus (5)

* *Oceana*.—So prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the famous *Oceana* of Harrington pronounced otherwise.

+ *CEagerus*.—This diphthong, like *æ*, is pronounced as the single vowel *e*. If the conjecture concerning the sound of *æ* was right, the middle sound between the *o* and *e* of the ancients must, in all probability, have been the sound of our *a* in *water*.—See the word *Æa*.

OE' me (8)	*Og' y-ges	O-lym-pi-o-do' rus
OE-nan' thes	O-gyg' i-a	O-lym-pi-os' the-nes
OE' ne	Og' y-ris	O-lym' pi-us
OE' ne-a	O-ic' le-us	O-lym' pus
OE' ne-us	O-il' e-us	Ol-ym-pu' sa
OE-ni' des	O-i-li' des	O-lyn' thus
En' o-e	Ol' a-ne (8)	O-ly' ras
OE-nom' a-us	O-la' nus	O-ly' zon
OE' non	Ol' ba, or Ol' bus	O-ma' ri-us
OE-no' na (7)	Ol' bi-a	Om' bi (3)
OE-no' ne (8)	Ol' bi-us	Om' bri (3)
OE-no' pi-a	Ol-chin' i-um'	Om' o-le
OE-nop' i-des	O-le' a-ros, or Ol' i-ros (20)	Om-o-pha' gi-a
OE-no' pi-on	O-le' a-trum	+Om' pha-le
En' o-tri (3)	O' len	Om' pha-los
OE-no' tri-a	Ol' e-nus, or Ol' e-num (20)	O-nae' um, or O-æ' ne-um
En' o-trus	Ol' ga-sys	O-na' rus
OE-nu' sse	Ol-i-gyr' tis	O-nas' i-mus
OE' o-nus	O-lin' thus	O-na' tas
OE'r o-e (8)	Ol-i-tin' gi	On-ches' tus
OE' ta (7)	Ol' li-us	O-ne' i-on
OE't y-lus, or OE't y-lum	Ol-lov' i-co	O-nes' i-mus
O-fel' lus	Ol' mi-us	On-e-sip' pus
O' fi (3)	O-lin' i-æ	O-ne' si-us (10)
Og-dol' a-pis	Ol-o-phyx' us	On-e-tor' i-des
Og-do' rus	O-lym' pe-um	On-e-sic' ri-tus
Og' mi-us	O-lym' pi-a	O' ni-um
Og' o-a (7)	O-lym' pi-as	On' o-ba (10)
O-gul' ni-a		

* *Ogyges*.—This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez*; and this, however odd to an English ear, must be complied with.

+ *Omphale*.—The accentuation which a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale*: when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those however, who would not wish to be numbered among the vulgar, must take care to avoid the penultimate accent.

O-noch' o-nus
 On-o-mac' ri-tus
 On-o-mar' chus
 On-o-mas-to-r' i-des
 On-o-mas' tus
 On' o-phas
 On' o-phis
 On-o-san' der
 On' y-thes
 O-pa' li-a
 O-phe' las
 O-phel' tes
 O-phen' sis
 O' phi-a
 O-phi' on (29)
 O-phi-o' ne-us
 O-phi-u' cus
 O-phi-u' sa
 Op'i-ci
 O-pig' e-na
 O' pis
 O-pil' i-us
 Op' i-ter
 O-pim' i-us
 Op-i-ter-gr' ni
 O-pi'tes
 Op' pi-a
 Op-pi-a' nus
 Op-pi'di-us
 Op' pi-us
 O' pus
 Op-ta' tus
 Op' ti-mus
 O' ra (7)
 O-rac'u-lum
 O-ræ'a
 Or'a-sus

Or-be'lus
 Or-bil' i-us
 Or-bo' na
 Or' ca-des
 Or-cha' lis
 Or' cha-mus
 Or-chom'e-nus, or
 Or-chom'e-num
 Or' cus
 Or-cyn'i-a
 Or-des'sus
 O-re'a-des
 O're-ad(s) (Eng.)
 O're-as
 O-res'tæ
 O-res' tea
 O-res' te-um
 Or-es-ti'dæ
 Or' e-tæ
 Or-e-ta'ni (3)
 Or-e-til'i-a
 O're' um
 Or' ga, or Or' gas
 Or-ges'sum
 Or-get'o-rix
 O're-gi-a
 O-rib'a-sus
 Or'i-cum, or
 O're-i-cus
 O're-i-ens
 O're-i-gen
 O-ri'go
 O-ri'nus
 O-ri-ob'a-tes
 O-ri' on (29)
 O-ri'ssus
 Or-i-su'l la Liv'i-a

O-ri'tæ (5)
 O-rith-y'i-a
 O-rit'i-as (10)
 O-ri-un'dus
 Or'me-nus (20)
 Or'ne-a
 Or'ne-us
 Or-ni'thon
 Or'ni-tus
 Or-nos'pa-des
 Or-nyt'i-on (11)
 O-ro'bi-a
 O-ro'des
 O-ra'tes
 O-rom'e-don
 O-ron'tas
 O-ron'tes
 Or-o-pher'nes
 O-ro'pus
 O-ro'si-us (11)
 *Or'phe-us
 Or-se'di-ce
 Or-se'is
 Or-sil'lus
 Or-sil'o-chus
 O're-si-nes (4)
 Or-sip'pus
 O're-ta-lus, M.
 Or-thag'o-ras
 O're-the (8)
 Or-thæ'a
 O're-thi-a (4) (7)
 O're-thrus
 O're-tyg'i-a
 O're-tyg'i-us
 O'russ
 O-ry-an'der

* *Orpheus*.—See *Idomenus*.

*O-ry' us.	O-s-y-man' dy-as	Ox-ar'tes
O' ryx	Ot-a-cil' i-us	Ox-id'a-tes
Os-cho-pho' ri-a	O-ta'nes	Ox'i-mes
Os' ci (3)	Oth'ma-rus	Ox'i'o-næ
Os' ci-us (10)	O' tho, M. Sal' vi-us	Ox'us
Os' cus	Oth-ry-o'ne-us	Ox'y'a-res
O-sin'i-us	O' thrys	Ox-y-ca'nus
O-si'ris	O' tre-us	Ox-yd'ra-cæ
O-sis' mi-i	O-tri'a-des	Ox'y-lus
O's pha-gus	O-troe'da	Ox-yn'thes
O-srho'e'ne	O'tus	Ox-yp'o-rus
O's sa	O'tys	Ox-y-rin-chi'tæ
O-s-te-o'des	O-vid'i-us	Ox-y-ryn'chus
O's ti-a	Ov' id (Eng.)	Oz'i-nes
O-s-to'i-i-us	O-vin'i-a	Oz'o-læ, or
O-s-tro'go-thi	O-vin'i-us	Oz'o-li

P A-C A-T I-A' N U S (21)	Pa-du'sa	Pag'a-sa
Pa'ci-us (10)	Pa'an	Pag'a-sus
Pa'ches (12)	Pa'di-us	Pa'gus
Pa-chi' nus	Pa-ma'ni (3)	Pa-la'ci-um, or
Pa-co'ni-us	Pa'on	Pa-la'ti-um (10)
Pa'co-rus	Pa'o-nes	Pa-le'a
Pa-to'lus	Pa'o-ni-a	Pal-e-ap'o-lis
Pa'ty-as	Pa-on'i-des	Pa-le'mon, or
Pa'ty-es	Pa'os	Pal'e-mon
Pa-cu'vi-us	Pa'sos	Pa-læp'a-phos
Pa-dæ'i (3)	Pa'sum	Pa-læph'a-tus
Pad'u-a	Pa-to'vi-um	Pa-læp'o-lis
Pa'dus	Pa'tus Cæ-cin'na	Pa-læ'ste
	Pag'a-sæ, or	Pal-e-sti'na

Pag'a-sa
Pag'a-sus
Pa'gus
Pa-la'ci-um, or
Pa-la'ti-um (10)
Pa-le'a
Pal-e-ap'o-lis
Pa-le'mon, or
Pal'e-mon
Pa-læp'a-phos
Pa-læph'a-tus
Pa-læp'o-lis
Pa-læ'ste
Pal-e-sti'na

* *Oryus*.—And, at once, Broteas and *Oryus* slew :

Oryus' mother, Mycalé, was known,
Down from her sphere to draw the lab'ring moon.

Pa-læ-sti' nus	+Pam'me-nes	Pan'dro-sos
Pal-a-me'des	Pam'mon	Pan'e-nus, or
Pa-lan'ti-a (10)	Pam'pa	Pa-næ'us
Pa-lan'ti-um (10)	Pam'phi-lus	Pan-gæ'us
Pal-a-ti'nus	Pam'phos	Pa-ni'a-sis
Pa'le-is or Pa'læ	Pam'phy-la'	Pa-ni'o-ni-um
Pa'les	Pam-phyl'i-a	Pa'ni-us (20)
Pal-fu'ri-us Su'ra	Pan	Pan-no'ni-a
Pa-li'ci, or Pa-lis' ci	Pan-a-ce'a	Pan-om-phæ'us
Pa-lil'i-a	Pa-næ'ti-us (10)	Pan'o-pe, or
Pal-i-nu'rus	Pan'a-res	Pan-o-pe'a
Pal-i-sco'rum, or	Pan-a-ri'ste	Pan'o-pes
Pal-i-co'rum	Pan-ath-e-næ'a	Pa-no'pe-us
Pal'a-des	Pan-chæ'sa, or	Pa-no'pi-on
Pal-la'di-um	Pan-che'sa, or	Pa-nop'o-lis
Pal-la'di-us	Pan-cha'i-a	Pa-nor'mus
Pal-lan-te'um	Pan'da	Pan'sa, C.
Pal-lan'ti-as	Pan'da-ma	Pan-tag-nos'tus
Pal-lan'ti-des	Pan-da'ri-a	Pan-ta'gy-as
Pal-lan'ti-on (28)	Pan'da-rus	Pan-ta'le-on
Pal'las	Pan'da-tes	Pan-tau'chus
Pal-le'ne (8)	Pan-de'mus	Pan'te-us
Pal'ma	Pan'di-a	Pan'thi-des
*Pal-my'ra	Pan'di-on (11)	Pan-the'a
Pal-phu'ri-us	Pan'do-ra	+Pan'the-on
Pal-mi'sos	Pan-do'si-a (11)	Pan'the-us, or

* *Palmyra*.—Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs, who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

† *Pammenes*.—I find this word no where but in Lempriere, who accents it on the penultimate! but as all words of this termination have the antepenultimate accent, till this appears an exception I shall venture to alter it.

‡ *Pantheon*.—This word is universally pronounced with the accent on the second syllable in English, but in Latin it has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Pan' thus	Pa-ra'si-a (11)	Par' the-non
Pan-tho'i-des (4)	Pa-ra'si-us (11)	Par-then-o-pæ'us
Pan-ti-ca-pæ'um	Par' cæ	Par-then' o-pe (8)
Pan-tic'a-pes	Par' is	Par'thi-a
Pan-til'i-us	Pa-ri's a-des	Par-thy-e'ne
Pa-ny'a-sis	Pa-ri's i-i (4)	Pa-rys' a-des
Pa-ny'a-sus	Par'i-sus	†Par-y-sa'tis
Pa-pæ'us	Pa' ri-um	Pa-sar' ga-da
Pa-pha'ges	Par' ma (1)	Pa'se-as
Pa'phi-a	Par-men'i-des	Pas'i-cles
Paph-la-go'ni-a	Par-me'ni-o	Pa-sic'ra-tes
Pa'phos	Par-nas'sus	Pa-siph'a-e
Paph'us	Par'nes	Pa-sith'e-a
Pa-pi'a'nus	Par-nes'sus	Pa-sit'i-gris
*Pa'pi-as	Par'ni (3)	Pas'sa-ron
Pa-pin-i-a'nus	Pa'ron	Pas-si'e'nus
Pa-pin'i-us	Par-o-re'i-a	Pas'sus
Pa-pir'i-a	Pa'ros	Pat'a-ra
Pa-pir'i-us	Par-rha'si-a (10)	Pa-ta'vi-um
Pap'pus	Par-rha'si-us (10)	Pa-ter'cu-lus
Pa-pyr'i-us	Par-tha-mis'i-ris	Pa-tiz'i-thes
Par-a-bys'ton	Par-tha'on	Pat'mos
Par-a-di'sus	Par-the'ni-a	Pa'træ
Pa-ræt'a-cæ	Par-the'ni-æ, and	Pa'tro
Par-æ-to'ni-um	Par-the'ni-i (4)	Pa-tro'cli
Par'a-li (3)	Par-the'ni-on	Pa-tro'cles
Par'a-lus	Par-the'ni-us	†Pa-tro'clus

* *Papias*.—This is the name of an early Christian writer, who first propagated the doctrine of the Millennium; and it is generally pronounced with the accent on the second syllable, but I believe corruptly, since Labbe has adopted the antepenultimate accent, who must be well acquainted with the true pronunciation of ecclesiastical characters.

+ *Parysatis*.—Labbe tells us that some prosodists contend that this word ought to be accented on the antepenultimate syllable, and we find Lemprière has so accented it; but so popular a tragedy as Alexander, which every where accents the penultimate, has fixed this pronunciation in our own country beyond a doubt.

; *Patroclus*.—Lemprière, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word; but Labbe the antepenultimate; our grammars pronounce it either way; but I do not hesitate to prefer the penultimate accent; and till some good reason be given for the contrary, I think *Patroclæs* the historian, and *Patrocli* a small island, ought to be pronounced with the same as the friend of Achilles.

Pat-ro-clí' des
 Pa'tron
 Pat'ro-us
 Pa-tul' ci-us (10)
 Pau'la
 Pau-li'na (7)
 Pau-li'nus
 Pau'lus Æ-myl'i-us
 Pa'vor
 Pau-sa'ni-as
 Pau'si-as (11)
 Pax
 Pax'os
 Pe'as
 Pe-da'ci-a (10)
 Pe-dæ'us
 Pe-da'mi
 Pe-da'ni-us
 Peed'a-sus
 Pe-di'a-dis
 Pe-di'a-nus
 Pe'di-as
 Pe'di-us Blæ'sus
 Pe'do
 Pe'dum
 Pe-gas'i-des
 Peg'a-sis
 Peg'a-sus
 Pel'a-gon
 Pe-lar'ge
 Pe-las'gi (3)
 Pe-las'gi-a, or
 Pe-las'gi-o-tis
 Pe-las'gus
 Pel-e-thro'mi-i (4)
 Pe'le-us
 Pe-li'a-des
 Pe'li-as
 Pe-li'des
 Pe-lig'ni
 Pe-lig'nus
 Pel-i-nae'us
 Pel-i-nae'um

Pe'li-on
 Pe'li-um
 Pel'la
 Pel-la'na
 Pel-le'ne
 Pel-o-pe', or
 Pel-o-pi'a
 Pel-o-pe'i-a
 Pe-lop'i-das
 Pel-o-pon-ne'sus
 Pe'lops
 Pe'lor
 Pe-lo'ri-a
 Pe-lo'rum, or
 Pe-lo'rus
 Pe-lu'si-um (10)
 Pe-na'tes
 Pen-da'li-um
 Pe-ne'i-a, Pen'e-is
 Pe-ne'li-us
 Pe-nel'o-pe
 Pe'ne-us, or
 Pe-ne'us
 Pen-i-das
 Pen-tap'o-lis
 Pen-the-ai-le'a
 Pen'the-us
 Pen'thi-lus
 Pen'thy-lus
 Pep-ar-e'thos
 Peph-re'do
 Pe-ræ'a (7)
 Per-a-sip'pus
 Per-co'pe (8)
 Per-co'si-us (11)
 Per-co'te
 Per-dic'cas
 Per'dix
 Pe-ren'na
 Pe-ren'nis
 Pe're-u-s
 Per'ga
 Per'ga-mus

Per'ge (8)
 Per'gus
 Pe-ri-an'der
 Pe-ri-ar'chus
 Per-i-bo'e'a
 Per-i-bo'mi-us
 Per'i-cles
 Per-i-clym'e-nus
 Pe-rid'i-a
 Pe-ri-e-ge'tes
 Pe-ri-e'res
 Pe-rig'e-nes
 Pe-rig'o-ne
 Per-i-la'us
 Per-i-le'us
 Pe-ri'l'a
 Pe-ri'l'lus
 Per-i-me'de (8)
 Per-i-me'la
 Pe-rin'thus
 Per-i-pa-tet'i-ci (3)
 Per'i-pa-tet'ics
 (Eng.)
 Pe-riph'a-nes
 Per'i-phas
 Pe-riph'a-tus
 Per-i-phe'mus
 Per-pho-re'tus
 Pe-ri'a-des
 Pe-ri'sthe-nes
 Pe-rit'a-nus
 Per'i-tas
 Per-i-to'ni-um
 Pe'ro, or Per'o-ne
 Per'o-e (8)
 Per-me'sus
 Per'o-la
 Per-pen'na, M.
 Per-pe-re'ue
 Per-ran'thes
 Per-rhæ'bi-a
 Per'sa, or Per-se'i-s
 Per'sæ

Per-sæ'us
Per-se'e
Per-se'is
Per-seph'o-ne
Per-sep'o-lis
Per'se-us, or
 Per'ses
Per'se-us
Per'si-a (10)
Per'sis
Per'si-us Flac'cus
Per'ti-nax
Pe'-ru'si-a (10)
Pæs-cen'ni-us
Pes-si'rus
Pe-ta'li-a
Pet'a-lus
Pe-te'li-a
Pet-e-li'rus
Pe-te'on
Pe'te-us
Pe-til'i-a
Pe-til'i-i (3)
Pe-til'i-us
Pet-o-si'ris
Pe'tra
Pe-træ'a
Pe-trei'us
Pe-tri'num
Pe-tro'ni-a
Pe-tro'ni-us
Pet'ti-us
Peu'ce (8)
Peu'ces'tes
Peu-ce'ti-a (10)

Peu-ci'ni (4)
Peu-co-la'u's
Pex-o-do'rūs
Phæ'a
Phæ-a'ci-a (10)
Phæ'ax
Phæd'i-mus
Phæ'don
Phæ'dra
Phæ'dri-a
Phæ'drus
Phæd'y-ma (5)
Phæ-mon'o-e
Phæn-a-re'te
Phæ'ni-as
Phæn'na
Phæn'nis
Phæoc'o-mes
Phæs'a-na
Phæs'tum
Pha'e-ton
Pha-e-ton-ti'a-des
Pha-e-tu'sa
Phæ'us
Pha-ge'si-a (10)
Pha'lae
Pha-la'e'cus
Pha-la'e'si-a (11)
Pha-lan'thus
Phal'a-ris
Pha'nas
Phal'a-rus
Phal'ci-don
Pha'le-as
*Pha-le're-us

Pha-le'ris
Pha-le'ron, or
 Phal'e-rum
Pha-le'rūs
Pha'li-as
Phal'li-ca
Pha-lys'i-us (10)
Pha-næ'us
Phan-a-ræ'a
Pha'nes
Phan'o-cles
Phan-o-de'mus
Phan-ta'si-a (10)
Pha'nus
Pha'on
Pha'ra
Pha-rac'i-des (24)
Pha'er, or Phe're
Pha-ras'ma-nes
Pha'rax
Pha'ris
Phar-me-cu'sa
Phar-na-ba'zus
Phar-na'ce-a
+Phar-na'ces
Phar-na-pa'tes
Phar-na'pes
Phar'rus
Pha'ros
Phar-sa'li-a
Phar'te
Pha'rus
Pha-ru'si-i, or
 Phau-ra'si-i (4)
Pha'si-as

* *Phaleræus*.—There is some doubt among the learned whether this word ought to be pronounced in three or four syllables; that is, as *Phal-eræus*, or *Pha-le-re-us*. The latter mode, however, with the accent on the antepenultimate, seems to be the most eligible.

+ *Phernæus*.—All our prosodists accent the antepenultimate syllable of this word; but an English ear is strongly inclined to accent the penultimate, as in *Arbeas* and *Arreas*, which see.

Phar' y-bus
 Pha-ryc' a-don
 Phar' y-ge
 Pha-se' lis
 Pha-si-a' na
 Pha' sis
 Phas' sus
 Phau'da
 Phav-o-ri' nus
 Pha-y'l lus
 Phe'a, or Phe'i-a
 Phe-ca'dum
 Phe' ge-us, or
 Phle' ge-us
 Phe'l li-a
 Phe'l lo-e
 Phe'l lus
 Phe' mi-us
 Phe-mon'o-e (8)
 Phe-ne' um
 Phe' ne-us (lacus)
 Phe're
 Phe-ra' us
 Phe-rau' les
 Phe-rec' lus
 Phe-rec' ra-tes
 Pher-e-cy' des
 Phe-ren-da' tes
 Pher-e-ni' ce (29)
 Phe'res
 Phe-re' ti-as (10)
 Pher-e-ti' ma
 Pher'i-num
 Phe' son
 Phi'a-le
 Phi'a-li-a, or
 Phi'ga'li-a
 Phi'a-lus

Phic' o-res
 Phid' i-as
 Phid' i-le
 Phi-dip' pi-des
 Phi-dit' i-a (10)
 Phi'don
 Phid' y-le
 Phig'a' le-i
 Phi'la
 Phil-a-del' phi-a
 Phil-a-del' phus
 Phi'lae
 Phi'lae' ni
 Phi'lae' us
 Phi-lam' mon
 Phi-lar' chus (12)
 Phi-le' mon
 Phi-le' ne (8)
 Phi-le' ris
 Phil'e-ros
 Phi-le' si-us (19)
 Phil-e-tas' rus
 Phi-le' tas
 Phi-le' ti-us (10)
 Phil'i-das
 Phil'i-des
 Phi-lin' na
 Phi-li' nus
 Phi-lip' pe-i
 Phi-lip' pi
 Phi-lip' pi-des
 Phi-lip' po-lis
 Phi-lip-pop'o-lis
 Phi-lip' pus
 Phi-lis' cus
 Phi-lis' ti-on (11)
 Phi-lis' tus
 Phi'lo

Phi'lo
 Phil-o-boe' o-tus
 Phi-loch' o-rus
 Phil' o-cles
 Phi-loc' ra-tes
 Phil-oc-te' tes
 Phil-o-cy' prus
 Phil-o-da-me'a
 Phil-o-de' mus
 Phi-lod' i-ce
 Phil-o-la' us
 Phi-lol' o-gus
 Phi-lom' a-che
 Phi-lom' bro-tus
 *Phil-o-me' di-a
 Phil-o-me' dus
 Phil-o-me' la
 Phil-o-me' lus
 Phi'lon
 Phi-lon' i-des
 Phil' o-nis
 Phi-lon' o-e (8)
 Phi-lon' o-me
 Phi-lon' o-mus
 Phil' o-nus
 Phi-lop' a-tor
 Phil' o-phron
 Phil-o-po' men
 Phi-los' tra-tus
 Phi-lo' tas
 Phi-lot' e-ra
 Phi-lot' i-mus
 Phi-lo' tis
 Phi-lox'e-nus
 Phi-lyl' li-us
 Phil'y-ra
 Phil'y-res
 Phi-lyr' i-des

• *Philomedia.*Nor less by *Philomedia* known on earth;

▲ name derived immediate from her birth.

COOKE'S *Hesiod, Theog.* v. 311.

Phi-ne' us
 Phin'ta
 Phin'ti-as (10)
 Phla
 Phleg'e-las
 Phleg'e-thon
 Phle'gi-as
 Phle'gon
 Phle'gra
 Phle'gy-e (6) (8)
 Phle'gy-as
 Phli'as
 Phli'us
 Phloe'us
 Pho-be'tor
 Pho-cæ'a
 Pho-ceñ'ses, and
 Pho-ci-ci (3) (10)
 Pho-cil'i-des
 Pho'ci-on (10)
 Pho'cis
 Pho'cus
 Pho-cyl'i-des
 Phœ'be
 Phœ'be-um
 Phœb'i-das
 Phœbig'e-na
 Phœ'bus
 Phœ'mos
 Phœ-ni'ce (29)
 Phœ-nic'i-a (10)
 Phœ-nic'e-us
 Phœ-nic'i-des
 Phœ-ni'cus
 Phœn-i-cu'sa
 Phœ-nis'sa
 Phœ'nix
 Phol'o-e
 Pho'lus
 Phor'bas
 Phor'cus, or
 Phor'cys
 Phor'mi-o

Phor'mis
 Pho-ro'ne-us
 Pho-ro'nis
 Pho-ro'ni-um
 Pho-ti'nus
 Pho'ti-us (10)
 Phox'us
 Phra'a'tes
 Phra-at'i-ces
 Phra-da'tes
 Phra-gan'de
 Phra-ha'tes
 Phra-nic'a-tes
 Phra-or'tes
 Phras'i-cles
 Phras'i-mus
 Phra'si-us (10)
 Phra-ta-pher'nes
 Phri-a-pa'ti-us (10)
 Phrix'us
 Phron'i-ma
 Phron'tis
 Phru'ri (3)
 Phryg'ges (6)
 Phryg'i-a
 Phry'ne (6) (8)
 Phryn'i-cus
 Phry'nis
 Phry'no
 Phryx'us
 Phthi'a (14)
 Phthi'o'tis
 Phy'a
 Phy'cus
 Phyl'a-ce
 Phyl'a-cus
 Phy-lar'chus
 Phy'las
 Phy'le
 Phyl'e-is (20)
 Phy-le'us
 Phyl'i-ra
 Phyl'i-la

Phyl-la'li-a
 Phyl-le'i-us
 Phyl'lis
 Phyl'li-us
 Phyl-lod'o-ce
 Phyl'los
 Phyl'lus
 Phy-scel'la
 Phy-rom'a-chus
 Phys'co-a
 Phys'con
 Phys'cos
 Phys'cus
 Phy-tal'i-des
 Phyt'a-lus
 Phy'ton
 Phyx'i-um
 Pi'a, or Pi-a'li-a
 Pi'a-sus
 Pi-ce'ni (3)
 Pi-cen'ti-a (16)
 Pic-en-ti'ni (4)
 Pi-ce'num
 Pi'cra
 Pic'tæ, or Pic'ti
 Pic'ta'vi, or
 Pict'o-næs
 Pic'ta'vi-um
 Pic'tor
 Pi'cus
 Pi-do'russ
 Pid'y-tes
 Pi'e-lus
 Pi'e-ra
 Pi-e'ri-a
 Pi'er'i-des
 Pi'e-ris
 Pi'e-rus
 Pi'e-tas
 Pi'gres
 Pilum'nus
 Pim'pla
 Pim-ple'i-des

Pim-ple' e-des
 Pim-pra' na
 Pin' a-re
 Pi-na' ri-us
 Pin' da-rus
 Pin' da-sus
 Pin-de-nis' sus
 Pin'dus
 Pin' na
 Pin'thi-as
 Pi-o' ni-a
 Pi-ræ' us, or
 Pi-ræ' e-us
 Pi-re' ne
 Pi-rith' o-us
 Pi' rus
 Pi' sa
 Pi' ss
 Pi-ss' us
 Pi-san' der
 Pi-sa' tes, or Pi-sse' i
 Pi-sau' rus
 Pi-se' nor
 Pis' e-us
 Pis'i-us (10)

Pi-si' di-a
 Pi-sid' i-ce
 Pi' sis
 Pis-is-trat' i-dæ
 Pis-is-trat' i-des
 Pi-sis' tra-tus
 Pi' so
 Pi-so' nis
 Pis' si-rus
 Pis' tor
 Pi' sus
 Pi-suth' nes
 Pit' a-ne
 Pith-e-cu' sa
 Pith' e-us
 Pi' tho
 Pith-o-la' us
 Pi-tho' le-on
 Pi' thon
 Pi' thys
 Pit' ta-cus
 Pit' the-a
 Pit-the' is
 Pit' the-us
 Pit-u-a' ni-us

Pit-u-la' ni (3) •
 Pit-y-æ' a
 Pit-y-as' sus
 Pit-y-o-ne' sus
 Pit-y-u' sa
 Pla-cen' ti-a (10)
 Plac-i-de-i-a' nus
 Pla-cid' i-a
 Pla-cid' i-us
 Pla-na' si-a (10)
 Plan-ci' na
 Plan' cus
 Pla-tæ' a
 Pla-tæ' æ
 Pla-ta' ni-us
 Pla'to
 Plau' ti-a (10)
 Plau' ti-us
 Plau-ti-a' nus
 Plau-she-a' nus
 Plau-til' la
 Plau'tus
 *Plei' a-dea
 Plei' o-ne
 Plem-myri' i-um

* *Pleiades.*

When with their domes the slow-pac'd snails retreat,
 Beneath some foliage from the burning heat
 Of the *Pleiades*, your tools prepare;
 The ripen'd harvest then deserves your care.

COOK'S HESIOD, *Works and Days*.

The translator had adhered strictly to the original πλαιάδε, in making this word four syllables. Virgil has done the same:

Pleiades, Hyades, claramque Lycaonis Arcton.

GEORGIC. I.

But Ovid has contracted this word into three syllables :

Pleiades incipient humeros relevare patenos.

FASTI, iv. p. 169.

The latter translators of the Classics have generally contracted this word to three syllables. Thus in Ogilby's translation of Virgil's Georgics, b. 1.

First

Plem'ne-us (29)
 Pleu-ra'tus
 Pleu'ron
 Plex-au're
 Plex-ip'pus
 Plin'i-as
Plin'y (Eng.)
 Plin-thi'ne
 Plis-tar'chus
 Plis'tha-nus
 Plis'the-nos
 Plis-ti'rus
 Plis-to'a-nax
 Plis-to'nax

Plis-to-ni'ces (30)
 Plo'tae
 Plo-ti'na
 Plot-i-nop'o-lis
 Plo-ti'nus
 Plo'ti-us (10)
 Plu-tar'chus
Plu'tarch (Eng.)
 Plu'ti-a (10)
 Plu'to
 Plu-to'ni-um
 Plu'tus
 Plu'vi-us
 Plym-te'ri-a

Pnig'e-us (13)
 Pob-lic'i-us (24)
 Pod-a-lir'i-us
 Po-dar'ce (8)
 Po-dar'ces
 Po-da'res
 Po-dar'ge
 Po-dar'gus
 Poe'as
 Poe'i-le (24)
 Poe'ni (3)
 Poe'on
 Poe'o'ni-a
 Poe'us

First let the eastern *Pleiades* go down,
 And the bright star in Ariadne's crown.
 The *Pleiades* and *Hyades* appear;
 The sad companions of the turning year.

CÆSAR'S *Mænūlia*.

But Dryden has, to the great detriment of the poetical sound of this word, anglicised it, by squeezing it into two syllables :

What are to him the scripture of the shield,
 Heaven's planets, earth, and ocean's wat'ry field.
 The *Pleiads*, *Hyads*, less and greater Bear,
 Undipp'd in seas, Orion's angry star?

OVID'S *Met.* b. 12.

This unpleasant contraction of Dryden's seems not to have been much followed. Elegant speakers are pretty uniform in preferring the tri syllable; but a considerable variety appears in the sound of the diphthong *ei*. Most speakers pronounce it like the substantive *eye*; and this pronunciation is defended by the common practice in most schools of sounding the diphthong *u* in this manner in appellatives; but though Greek appellatives preserve the original sound of their letters, as φιλαυρία, προσάτης, &c. &c. where the *ſ* does not slide into *sh*, as in Latin words; yet proper names, which are transplanted into all languages, partake of the soil into which they are received, and fall in with the analogies of the language which adopts them. There is, therefore, no more reason for preserving the sound of *u* in proper names, than for pronouncing the *c* like *k* in *Phocion*, *Lacedæmon*, &c.

But perhaps it will be said, that our diphthong *ei* has the sound of *eye* as well as the Greek *u*. To which it may be answered, that this is an irregular sound of these vowels, and can scarcely be produced as an example, since it exists but in

Po' gon
 Po' la
 Pol-e-mo-cra'ti-a
 Pol'e-mon
 Po-le' nor
 Po' li-as
 Po-li-or-ce' tes
 Po-lis' ma
 Po-lis' tra-tus
 Po-li' tes
 Pol-i-to' ri-um
 Pol-len' ti-a (10)
 Pol-lin' e-a
 Pol' li-o
 Pol' lis
 Pol' li-us Fe' lix
 Pol-lu' ti-a (10)
 Pol' lux
 Po' lus
 Po-lus' ca
 Pol-y-æ' nus.
 Pol' y-nus
 Pol-y-ar' chus
 Po-lyb' i-das
 Po-lyb' i-us, or
 Pol'y-bus
 Pol-y-boe'a
 Pol-y-boe' tes

PO
 Pol-y-bo' tes.
 Pol-y-ca' on
 Pol-y-car' pus
 Pol-y-cas' te
 Po-lych'a-res
 Pol-y-cle' a
 Pol'y-cles
 Pol-y-cle' tus
 Po-lyc'ra-tes
 Pol-y-cre' ta, or
 Pol-y-cri' ta
 Po-lyc'ri-tus
 Pe-lyc' tor
 Pol-y-dæ' mon
 Po-lyd' a-mas
 Pol-y-dam' na
 Pol-y-dec' tes
 Pol-y-deu-ce' a
 Pol-y-do' ra
 Pol-y-do' rus
 Pol-y-æ-mon' i-des
 Pol-y-gi' ton.
 Po-lyg' i-us
 Pol-yg-no' tus
 Po-lyg' o-nus
 Pol-y-hym' ni-a and
 Po-lym' ni-a
 Pol-y-id' i-us

PO
 Pol-y-la' us.
 Po-lym' e-nes
 Pol-y-me'de
 Po-lym' e-don
 Pol-y-me' la
 Pol-y-mes' tes
 Pol-y-mes' tor
 Pol-y-ni' ces
 Po-lyn' o-e
 Pol-y-pe' mon
 Pol-y-per' chon
 Pol-y-phe' mus
Po'l y-pheme (Eng.)
 Pol-y-phon' tes
 Pol'y-phron
 Pol-y-poe' tes
 Po-lys' tra-tus
 Pol-y-tech' nus
 Pol-y-ti-me' tus
 Po-lyt' i-on (10)
 Po-lyt' ro-pus
 Po-lyx' e-na
 Po-lyx-en' i-das.
 Po-lyx' e-nus
 Po-lyx' o
 Pol-y-ze' lus
 Pom-ax-æ' thres
 Po-me' ti-a (10)

either, neither, height, and slight. The two first words are more frequently and analogically pronounced *eether, neether*; and *height* is often pronounced, so as to rhyme with *weight*, and would, in all probability, be always so pronounced, but for the false supposition, that the abstract must preserve the sound of the verb or adjective from which it is derived; and with respect to *sleight*, though Dr. Johnson says it ought to be written *slight*, as we sometimes see it, yet, if we observe his authorities, we shall find that several respectable authors spelt the word in this manner; and if we consult Junius and Skinner, particularly the last, we shall see the strongest reason from etymology to prefer this spelling, as in all probability it comes from *sly*. The analogical pronunciation therefore of this diphthong in our own language is either as heard in *rein, rein*, &c. or in *perceive, receive*, &c. The latter is adopted by many speakers in the present word, as if written *Pleeades*; but *Plyades*, though less analogical, must be owned to be the more polite and literary pronunciation.—See note on *Elegia* in the Terminational Vocabulary.

PO

Po-me' ti-i (3)
 Pom-e-ti' na
 Po-mo' na
 Pom-pe'i a (5)
 Pom-pe'i a' nus
 Pom-pe'i, or
 Pom-pe'i um
 Pom-pe'i op' o-lis
 Pom-pe'i us
 Pom-pil'i-a
 Pom-pil'i-us Nu'ma
 Pom-pi' lus
 Pom-pis' cus
 Pom-po' ni-a
 Pom-po' ni-us
 Pom-po-si'a' nus
 Pomp-ti' ne
 Pomp'ti-nus
 Pom' pus
 Pon'ti-a (10)
 Pon'ti-cum ma're
 Pon'ti-cus
 Pon'ti' na
 Pon'ti' nus
 Pon'ti-us (10)
 Pon'ti-tus
 Pon'tus Eu-xi'nus
 *Po-pil'i-us Læ' nas
 Pop-lit' o-la
 Pop-pæ' a Sa-bi' na
 Pop-pæ' us
 Pop-u-lo' ni-a

PO

Por' ci-a (10)
 Por' ci-us (10)
 Po-red'o-rax
 Po-ri' na
 Por-o-se-le' ne
 Por-phy'r i-on
 Por-phy'r i-us
 Por' ri-ma
 Por-sen' na, or
 Por'se-na
 Por'ti-a, and
 Por'ti-us (10)
 Port' mos
 Por-tum-na' li-a
 Por-tum' nus
 Po' rus
 Po-si' des
 Pos-i-de' um
 Po-si' don
 Pos-i-do' ni-a
 Pos-i-do' ni-us
 Po' si-o (10)
 Post-hu'mi-a
 Post-hu'mi-us
 Post-ver'ta
 Pos-tu'mi-us
 Po-tam'i-des
 Pot'a-mon
 Po-thi' nus
 Po' thos
 Pot-i-dæ' a
 Po-ti' na

PR

83

Po-tit'i-us (24)
 Pot' ni-æ
 Prac'ti-um (10)
 Præ' ci-a (10)
 Præ-nes' te
 Præ'sos
 Præ'sti (3)
 Præ' tor
 Præ-to' ri-us
 Præ-tu'ti-um (10)
 Prat'i-nas
 Prax-ag'o-ras
 Prax'i-as
 Prax-id'a-mas
 Prax-id'i-ce
 Prax'i-la
 Prax-iph'a-nes
 Prax'is
 Prax-it'e-les
 Prax-it'h'e-a
 Pre'u'ge-nes
 Prex-as'pes
 Pri-am'i-des
 Pri'a-mus
 Pri'a-pus
 Pri'e'ne
 Pri'ma
 Pri'on
 Pris-cil'la
 Pris'cus
 Pris'tis
 Pri-ver' nus

* *Popilius Laetus.*—Nothing can shew the dignity of the Roman commonwealth and the terror of its arms more than the conduct of this man. He was sent as an ambassador to Antiochus, king of Syria, and was commissioned to order that monarch to abstain from hostilities against Ptolemy, king of Egypt, who was an ally of Rome. Antiochus, who was at the head of his army when he received this order, wished to evade it by equivocal answers; but Popilius, with a stick which he had in his hand, made a circle round him on the sand, and bade him, in the name of the Roman senate and people, not to go beyond it before he spoke decisively. This boldness intimidated Antiochus: he withdrew his garrison from Egypt, and no longer meditated a war against Ptolemy.

Pri-ver'num
Pro'ba
Pro'bus, M.
Pro'cas
Proch'o-rus
Proch'y-ta
Pro-cil'i-us
Pro-cil'la
Pro-cil'lus
Proc'le-a
Pro'cles
Proc'ne
Pro-cl'i-dæ
Proc-on-ne'sus
Pro-co'pi-us
Pro'cris
Pro-crus'tes
Proc'u-la
Proc-u-lei'us (5)
Proc'u-lus
Pro'cy-on
Prod'i-cus
Pro'er'na
Prost'i-des
Pro'tus
Prog'ne
Pro-la'us
Prom'a-chus
Pro-math'i-das
Pro-ma'thi-on
Prom'e-don
Prom-e-na'z a

PR
Pro-me'the-i
Pro-me'the-us (29)
Pro-me'this, and
Prom-e-thi'des
Prom'e-thus
Prom'u-lus
Pro-nap'i-des
Pro'nax
Pron'o-e
Pron'o-mus
Pron'o-us
Pron'u-ba
Pro-per'ti-us
Pro-poet'i-des
Pro-pon'tis
Prop-y-le'a
Pros-chys'ti-us (10)
Pro-ser'pi-na (28)
Pro'er-pine (Eng.)
Pros-o-pr'i-tis
Pro-sym'na
Pro-tag'o-ras
Prot-a-gor'i-des
Pro'te-i Co-lum'nae
Pro-te-si-ha'us
Pro'te-us
*Pro-tho-e'nor
Pro'the-us
Proth'o-us
Pro'to
Prot-o-ge-ne'a
Pro-tog'e-nes

PT
†Prot-o-ge-ni'a
†Pro-to-me-di'a
Prot-o-me-du'sa
Prox'e-nus
Pru-den'ti-us (10)
Prum'ni-des
Pru'sa
Pru-se'us
Pru'si-as (10)
Prym'no
Pryt'a-nes
Pryt-a-ne'um
Pryt'a-nis
Psam'a-the (15)
Psam'a-thos
Psam-me-ni'tus
Psam-met'i-chus
Psam'mis
Psa'phis
Psa'pho (15)
Pse'cas
Pso'phis
Psy'che (12) (15)
Psych'rus
Psyl'li (3) (15)
Pte'le-um (16)
Pter-e-la'us
Pte'ri-a
Ptol-e-der'ma
Ptol-e-mæ'um
Ptol-e-mæ'us
Ptol'e-my (Eng.)

* Prothœnor.

The hardy warriors whom Boeotia bred,
Pendens, Leitus, Prothœnor led.—POPE'S *Hom. Illad.*

+ See Iphigenia.

; Protomedia.

Nisaea and Actaea boast the same,
Protomedia from the fruitful dame,
And Doris, honour'd with maternal name.

COOKE'S *Hesiod. Theog.* v. 483.

See Iphigenia.

Tol' e-me (16)
 Ptol-e-ma'is
 Ptol'y-cus
 Pto'cus'
 Pub-lic'i-us (10)
 Pub-lic'i-a (24)
 Pub-lic'o-la
 Pub'li-us
 Pul-che'ri-a (12)
 Pu'ni-cum bel'lum
 Pu'pi-us
 Pu-pi'e'nus
 Pup'pi-us
 Pu-te'o-li (3)
 Py-a-nep'si-a (10)
 Py'd'na
 Pyg'e-la
 Pyg-mæ'i
 Pyg-ma'li-on (29)
 Pyl'a-des
 Py'læ
 Py-læm'e-nes
 Py-lag'o-ræ
 Py-lag'o-ras
 Py-la'on
 Py-lar'tes

Py-lar'ge
 Py'las
 Py-le'ne
 Pyl'e-us
 Pyl'le-on
 Py'lo
 Py'los
 Py'lus
 Py'ra
 Py-rac'men
 Py-rac'mos
 Py-reach'mes
 Pyr'a-mus
 Pyr-e-na'i
 Pyr-e-na'us
 Pyr'e-ne
 Pyr'gi (3)
 Pyr'gi-on
 Pyr'go
 Pyr-got'e-les
 Pyr'guas
 Pyr-rip'pe
 Py'ro
 Pyr'o-is
 Pyr-ro'ni-a
 Pyr'rha

Pyr'rhi-as
 Pyr'rhi-ox
 Pyr'rhi-cus
 Pyr'rhi-dæ
 Pyr'rho
 Pyr'rhus
 Pys'te
 Py-thag'o-ras
 Pyth-a-ra'tus
 Pyth'e-as
 Py'thes
 Pyth'e-us
 Pyth'i-a
 Pyth'i-as
 Pyth'i-on
 Pyth'i-us
 Py'tho
 Py-thoch'a-ris
 Pyth'o-cles
 Pyth-o-do'russ
 Pyth-o-la'u
 Py'thon
 Pyth-o-ni'ce (30)
 Pyth-o-nis'sa
 Pyt'na
 Pyt'ta-lus

QUA-DEK'NA
 Qua'di
 Qua-dra'tus
 Quad'ri-frena, or
 Quad'ri-ceps
 Quass-to'res
 Qua'ri (9)
 Qua'ri-us
 Quer'cens

Qui'e'tus
 Quinc-ti'a'nus (10)
 Quinc-ti'l'a
 Quinc'ti-us, T.
 Quin-de-cem'vi-ri
 Quin-qua'tri-a
 Quin-quen-na'les
 Quin-til-i-a'nus
 Quin-til'i-an (Eng.)

Quin-til'i-as Va'rue
 Quin-til'l'a
 Quin-til'lus, M.
 Quin'ti-us (10)
 Quin'tus Cor'ti-us
 Quir-i-na'li-a
 Quir-i-na'lis
 Qui-ri'nus
 Qui-ri'tes (1)

RH	RH	RU
R A-BIR' 1-US	Rha' ros	Rho-sa' ces
Ra-cil' i-a	Rhas-cu' po-ris	Rho' sus
Ræ-sa' ces	Rhe' a	Rhox-a' na, or Rox-a' na
Ra-mi' ses	Rhe' bas, or Rhe' bus	Rhox-a' ni (3)
Ram' nes	Rhed' o-nes	Rhu-te' ni, and Rhu-the' ni
Ran' da	Rhe' gi-um	Rhyn' da-cus
Ra' po	Rhe-gus' ci (3)	Rhyn' thon
Ra-scip' o-lis	Rhe' mi (3)	Rhy pæ
Ra-ven' na	Rhe' ne	Ri-phæ' i (3)
Rav' o-la	Rhe' ni (3)	Ri-phe' us
Rau-ra' ci (3)	Rhe' nus	Rix-am' a-ræ
Rau-ri' ci	Rhe-o-mi' tres	Ro-bi' go, or Ru-bi' go
Re-a' te (8)	Rhe' sus	Rod-e-ri' cus
Re-dic' u-lus	Rhe-tog' e-nes	Ro' ma
Red' o-nes	Rhet' i-co	Rome (Eng.) pro- nounced <i>Room</i>
Re-gil' læ	Rhe-u' nus	Ro-ma' ni (3)
Re-gil-li-a' nus	Rhex-e' nor	Ro-ma' nus
Re-gil' lus	Rhex-ib' i-us	Ro-mil' i-us
Reg' u-lus	Rhi-a' nus	Rom' u-la
Re' mi (3)	Rhid' a-go	Ro-mu' li-dæ
Rem' u-lus	Rhi-mot' a-cles	Rom' u-lus
Re-mu' ri-a	Rhi' on	Ro' mus
Re' mus	Rhi' pha, or Rhi' phe	Ros' ci-us (10)
Re' sus	Rhi-phæ' i (3)	Ro-sil' la-nus
Re-u-dig' ni (3)	Rhi-phe' us	Ro' si-us (11)
Rha' ci-a (10)	Rhi' um	Rox-a' na
Rha' ci-us	Rhod' a-nus	Rox-o-la' ni (3)
Rha-co' tis	Rho' de	Ru-bel' li-us
Rhad-a-man' thus	Rho' di-a	Ru' bi (3)
Rhad-a-mis' tus	Rhod-o-gy' ne, or Rhod-o-gu' ne	Ru' bi-con
Rha' di-us	Rho' do-pe, or Rho-do' pis	Ru-bi-e' nus Lap' pa
Rhæ' te-um	Rho' dus	Ru-bi' go
Rhæ' ti, or Ræ' ti	Rhodes (Eng.)	Ru' bra sa' xa
Rhæ' ti-a (10)	Rhoe' bus	Ru' bri-us
Rham-neñ' ses	Rhoe' cus	Ru' di-æ
Rham' nes	Rhoe' te-um	
Rham-si-ni' tus	Rhoe' tus	
Rham' nus		
Rha' nis		

Ru' fæ
Ruf' fæs
Ru-fil' lus
Ruf-fi' nus
Ru-fi' nus
Ru' fus
Ru' gi-i (4)
Ru' mi-nus

Run-ci' na
Ru-pil' i-us
Rus' ci-us (10)
Rus-co' ni-a
Ru-sel' læ
Rus' pi-na
Ru-te' ni
Rus' ti-cus

Ru'ti-la
Ru'ti-lus
Ru-ti'l i-us Ru'fus
Ru'tu-ba
Ru'tu-bus
Ru'tu-li (3)
Ru'tu-pæ
Ru-tu-pi' nus

Sa'ba
Sab'a-chus, or
Sab' a-con
Sa' bæ
Sa-ba'ta
Sa-ba' zi-us
Sab' bas
Sa-bel' la
Sa-bel' li (3)
Sa-bi' na
Sa-bi' ni (3)(4)
Sa-bin-i-a' nus (21)
Sa-bi' nus Au'lus
Sa' bis
Sab'ra-cæ
Sa-bri' na
Sab' u-ra
Sab-u-ra' nus
Sab'ra-ta
Sa' bus
Sac' a-das
Sa'cæ
Sa' cer
Sach-a-li' tes
Sa-cra' ni
Sa-cra' tor
Sa-crat'i-vir

Sad'a-les
Sa'dus
Sad-y-a' tes
Sag'a-na
Sag'a-ris
Sa-git'ta
Sa-gun' tum, or
Sa-gun' tus
Sa' is
Sa'la
Sal'a-con
Sal-a-min' i-a
Sal'a-mis
Sal-a-mi' na
Sa-la' pi-a, or
Sa-la' pi-æ
Sal'a-ra
Sa-la' ri-a
Sa-las' ci (3)
Sa-lei' us (5)
Sa-le' ni (3)
Sal-en-ti' ni (3)
Sa-ler' num
Sal-ga' ne-us, or
Sal-ga' ne-a
Sa'li-i (3) (4)
Sal-i-na' tor

Sa'li-us
Sal-lus' ti-us
Sal' lust (Eng.)
Sal'ma-cis
Sal-mo'ne
Sal-mo'ne-us
Sal'mus
Sal-my-des' sus
Sa'lo
Sa-lo' me (8)
Sa'lon
Sa-lo'na, or
Sa-lo'næ
Sal-o-ni' na
Sal-o-ni' nus
Sa-lo' ni-us
Sal'pis
Sal' vi-an
Sal-vid-i-e' nus
Sal' vi-us
Sa-ma'ri-a (30)
Sam-bu'los
Sa'me, or Sa'mos
Sa'mi-a
Sam-ni' tæ
Sam-ni' tes
Sam' nites (Eng.)

Sam' ni-um
 Sa-mo' ni-um
 Sa' mos
 Sa-mos' a-ta
 Sam-o-thra' ce, or
 Sam-o-thra' ci-a
 Sa' mus
 Sa' na
 San' a-os
 San-cho-ni' a-thon
 *San-da' ce
 San-da' li-um
 San' da-nis
 San' da-nus
 San-di' on (11)
 San-dre-cot' tus
 San' ga-la
 San-ga' ri-us, or
 San' ga-ris
 San-guin' i-us
 San-nyr' i-on
 San' to-nes, and
 San' to-næ
 Sa' on
 Sa-pæ' i, or Sa-phæ' i
 Sa' por
 †Sa-po' res
 Sap' pho, or Sa' pho
 Sap' ti-né
 Sa-rac' o-ri (9)
 Sa-ran' get
 Sar-a-pa' ni (9)
 Sar' a-pus
 Sar' a-sa
 Sa-ras' pa-des
 Sar-dan-a-pa' lus

Sar' di (3)
 Sar' des
 Sar-din' i-a
 Sar' dis, or Sar' des
 Sar-don' i-eus (30)
 Sar-i-as ter
 Sar-ma' ti-a (10)
 Sar-men' tus
 Sar' ni-us
 Sa' ron
 Sa-ron' i-eus Si' nus
 Sar-pe' don
 Sar-ras' tes
 Sar' si-na
 Sar-san' da
 Sa' son
 Sa-tas' pes
 Sa'ti-æ (10)
 Sat-i-bar-za' ne
 Sa-tic' u-la, and
 Sa-tic' u-lus
 Sa' tis
 Sat-ra-pe' ni
 Sa-tri' cum
 Sa-trop' a-ces
 Sat' u-ra
 Sat-u-rei' um, or
 Sa-tu' re-utn
 Sat-u-rei' us
 Sat-ur-na' li-a
 Sa-tur' ni-a
 Sat-ur' ni-us
 Sa-tur' ni-us
 Sa-tur' nus
 Sat' u-rum
 Sat' y-rus

Sav'e-ra
 Sau-fei' us Tro' gus
 Sa' vo, or Sav-o' na
 Sau-rom' a-te
 Sau' rus
 Sa' vus
 Saz'i-ches (12)
 Sce'a
 Se'a
 Sca' va
 Se' va
 Sca' vo-la
 Se' o-la
 Scal' pi-um
 Sca-man'der
 Sca-man' dri-us
 Scan-da' ri-a
 Scan-di-na' vi-a
 Scan-til' la
 Scap-te's y-le
 Scap' ti-a (10)
 Scap' ti-us (10)
 Scap' u-la
 Scar' di-i (3) (4)
 Scar-phi'a, or
 Scar' phe
 Scau' rus
 Sced' a-sus
 Scel-e-ras' tus
 Sche' di-a
 Ske' di-a
 Sche' di-us (12)
 Sche' ri-a
 Schœ' ne-us
 Schœ' nus, or
 Sche' no

* *Satidæce*.—A sister of Xerxes, which I find in no lexicographer but Lempriere, and in him with the accent on the first syllable; but from its Greek original Σατιδαις it ought certainly to be accented on the second syllable.

+ *Sepores*.—This word, says Labbe, is by Gavantus and others, ignorant of the Greek, accented on the first syllable.

Sci' a-this
Sci' a-this
Sci' a-thos
Sci' dros
Sci' lus
Sci' nis.
Sci'n thi (3)
Sci'o' ne
Sci(pi') a-das
Scip'i-o (9)
Sci' ra (7)
Sci-ra' di-um
Sci' ras (3)
Sci' ron
Sci' rus
Sco' lus
Scom' brus
Sco' pas
Sco' pi-um
Scor-dis' ci, and
Scor-dis' ce
Sco-ti' nus
Sco-tum' sa
Scri-bo' ni-a
Scri-bo-ni-a' nus
Scri-bo' ni-us
Scyl-a-ce' um (9)

Scy'lax
Scyl' la
Scyl-læ' um
Scyl' li-as
Scyl' lis
Scyl' lus
Scyl' lu' rus
Scyp' pi-um
Scy' ras
Scy' ros
Scy' tha
Scy' thes, or
Scy' tha
Scyth'i-a
Scyth'i-des
Scy-thi' nus
Scy' thon
Scy-thop' o-lis
Se-bas' ta
Se-bas' ti-a
Seb-en-sy' tus
Se-be' tus
Se-bu-si-a' ni, or
Se-gu-si-a' ni
Sec-ta' nus
Sed-i-ta' ni, or
Sed-en-ta' ni (3)

Se-du' ni (3)
Se-du' si-i (3)
Se-ges' ta
Se-ges' tes
Se-gob' ri-ga
Seg ni (3)
Seg' o-max
Se-gon' ti-a, or
Se-gun' ti-a (10)
Seg-on-ti' a-ci (3)
Se-go' vi-a
Se-gun' ti-um (10)
Se-ja' nus AE' li-us
Sei' us Stra' bo
Se-lem' nus
Se-le' ne
Sel-eu-ce' na, or
Se-leu' cis
*Sel-eu' ci-a (29)
Se-leu' ci-das
Se-leu' cis
Se-leu' cus
Sel' ge
Se-lim' nus
Se-li' nuna, or
Se-li' nus
Se-la' si-a

* *Selencia.*—Lemprimere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, has its penultimate formed of the diphthong *ui*, Σελενία, this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

—Eden stretch'd her line
From Auran eastward to the royal tow'rs
Of great Selencia, built by Grecian kings.

Par. Last, b. 4.

If, however, the English scholar wishes to shine in the classical pronunciation of this word, let him take care to pronounce the *c* like *s* only, and not like *sh*, which sound it necessarily has, if the accent be on the antepenultimate syllable.—See Rules 10 and 30.

Sol' y-mæ
 Som' nus
 Son' chis (12)
 Son-tî' a-tes
 Sop' a-ter
 So' phax
 So-pbe' ne (8)
 Soph' o-cles
 Soph-o-nis' ba
 So' phron
 *So-phron' i-cus
 Soph-ro-nis' cus
 So-phro' ni-a
 So-phros' y-ne
 Sop' o-lis
 So' ra
 So-rac' tes, and
 So-rac' te
 So-ra' nus
 So' rex
 So-ri'i-a (10)
 So' si-a Gal' la (10)
 So-sib' i-us
 Sos' i-cles
 So-sic' ra-tet
 So-sig' e-nes
 So' si-i (3) (10)
 Sos' i-lus

So-sip' a-ter
 So'sis
 So-sis' tra-tus
 So' si-us (10)
 Sos' the-nes
 Sos' tra-tus
 Sot' a-des
 So' ter
 So-te' ri-a
 So-ter' i-cus
 So' this
 So' ti-on (11)
 So' ti-us (10)
 So' us
 Soz' o-men.
 Spa' co
 Spar' ta
 Spar' ta-cus
 Spar' te, or Spar' ti
 Spar-ta' ni, or
 Spar-ti'a' tus (22)
 Spar-ti-a' nus
 Spe' chi-a (12)
 Spen' di-us
 Spen' don
 Sper-chi' us (12)
 Sper-ma-toph' a-gi
 Speu-sip' pus

Spac-te' ri-æ
 Sphe' rus
 Sphinx
 Spi' o
 Spho' dri-as
 Sphra-gid' i-um
 Spi-cil' ius
 Spin' tha-rus
 Spin' ther
 Spi-tam' e-nes
 Spi-thob' a-tes
 Spith-ri-da' tes
 Spo-le' ti-um (10)
 +Spor' a-des (20)
 Spu-ri' na
 Spu' ri-us
 Sta-be' ri-us
 Sta' bi-æ
 Sta-gi' ra (1)
 Sta' i-us
 Staph' y-lus
 Sta-san' der
 Sta-sil' e-us (29)
 Sta-til' i-a
 Sta-til' i-us
 Stat' i-næ
 Sta-tî' ra
 Sta' ti-us (10)

* *Sophrenicus*.—I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination: unless, says he, any one thinks it more likely to be derived from *Sophron*, than from *victory*; that is, by uniting a general termination to the root of the word, than by combining it with another word significant of itself; but as there is a Greek adjective Σωφρονικός, signifying *ordained by nature to temperance*; it is much more probable that *Sophrenicus* is this adjective used substantively, than that it should be compounded of Σωφρόν and νικός, *conquering temperance*; and therefore the antepenultimate accent seems preferable.

+ *Sporades*.—This word has the accent placed on the first syllable by all our prosodists; but a mere English ear is not only inclined to place the accent on the second syllable, but to pronounce the word as if it were a dissyllable, *Spo-rades*; but this is so gross an error, that it cannot be too carefully avoided.

Si-ca' ni (3)	Sil-va' nus	Sir' i-us
Si-cf' ni-a	Sim-briv' i-us, or	Sir' mi-um
Sic' e-lis	Sim-bruv' i-us	Si-sam' nes
Si-cel' i-des	Si-me' thus, or	Sis' a-pho
Si-chas' us	Sy-me' thus	Sis' e-nes
Si-cil', i-a	Sim' i-læ	Si-ſen' na
Si-cin' i-us Den-ta' tus	Sim' i-lis	Sis-i-gam' bis, or
Si-ci' nus	Sim' mi-as	Sis-y-gam' bis
Sic' o-rus	Si' mo	Sis-o-coſ'tus
Sic' u-li (3)	Si' mo-is	Sis'y-phus
Sic' y-on	Sim-o-is' i-us (10)	Si-tal' ces
Sish' e-on	Si' mon	Sith' ni-des
Sic-y-o' ni-a	Si-mon' i-des	Si' thon
Sish-e-o' ne-a	Sim-plic' i-us (24)	Si-tho' ni-a
Si' de (8)	Sim'u-lus	Sit' i-us (10) (24)
Si-de' ro	Si' mus	Sit' o-nes
Sid-i-ci' num	Sym' y-ra	Sme' nus
Si' don	Si' di	Smer' dis
Si-do' nis	Siŋ-ge' i (3)	Smi' lax
Si-do' ni-us	Si' nis	Smi' lis
Si' ga	Si' na-ces	Smin-dyr' i-des
Si-ge' um, or Si-ge' um	Si' na-cha	*Smin' the-us
Sig' ni-a	Si' o-e	Smyr' na
Sig-o-ves' sus	Si' non	So-a' na
Si-gy' ni, Sig' u-næ	Si-no' pe	So-an' da
Si-gyn' næ	Si-no' pe-us	So-a' nes
Si' la, or Sy' la	Si' o-rix	Soc' ra-tes
Si-la' na Ju' li-a	Si' ti-i (3) (4)	Soe' mi-as
Si-la' nus	Si' u-es' sa	Sog-di-a' na
Sil' a-ris	Siph' nos	Sog-di-a' nus
Si-le' nus	Si-pon' tum, Si' pus	Sol' o-e, or So' li
Sil-i-cen' se	Sip' y-lum, and	So-loe' is
Sil' i-us I-tal' i-cus	Sip' y-lus	So' lon
Sil' phi-um	Si-re' nes	So-lo' ni-um
	Si' rens (Eng.)	So' lus
	Si' ris	Sol' y-ma, and

* *Smintheus*.—This word, like *Orpheus*, and others of the same form, has the accent on the first syllable; but poets often contract the two last syllables into one; as Pope——

O, *Smintheus*, sprung from fair Latona's line,
Thou guardian pow'r of Cilla the divine!

See *Idomeneus*.

Syb-a-ri' ta
Syb' a-rite (Eng.)
 Syb' o-tas
 Sy-cin' nus
 Sy' e-dra
 Sy' e-ne (8)
Sy-e-ne' si-us (10)
Sy-en-i' tes
Syg' a-ros
 Sy-le' a
Syl' e-us
Syl' la
Syl' lis
Syl' o-es
Syl' o-son
Syl-va' nus

Syl' vi-a
 Syl' vi-us
 Sy' ma, or *Sy' me*
Sym' bo-lum
Sym' ma-chus
Sym-pleg' a-des
 Sy' mus
Syn-cel' lus
Sy-ne' si-us (10)
Syn' ge-lus
Syn' nas
Syn-na-lax' is
 Syn' nis
Sy-no' pe
Syn' ty-che
Sy' phax

Sy-phæ' um
Syr' a-ces
Syr-a-co' si-a (10)
Syr-a-cu' sæ (8)
Syr' a-cuse (Eng.)
Syr' i-a
 Sy' riox
Syr-o-phœ' nix
Syr-o-phœ-ni' ces
 Sy' ros
Syr' tes
 Sy' rus
Sys-i-gam' bis
Sy-sim' e-thres
Sys'i-nas
Sy' thas

T_{A-AU'} TES
 Tab' ra-ca
 Ta-bur' nus
 Tac-fa-ri' nas
 Ta-champ' so
 Ta' chos, or Ta' chus
 Tac' i-ta (24)
 Tac' i-tus (24)
 Tæ' di-a
 Tæn' a-rus
 Tæ' ni-as
 Ta' ges
 Ta-go' ni-us
 Ta' gus
 Ta-la' si-us (10)
 Ta'l a-us
 Ta-la' y-ra (6)
 Tal' e-tum
 Tal-thyb'i-us

Ta' lus
 Tam' a-rus
 Ta' mos
 Ta-ma' se-a
 Tam' pi-us
 Tam' y-ras
 Tam' y-ris
 Tan' a-gra
 Tan' a-grus, or
 Tan' a-ger
 Tan' a-is
 Tan' a-quil
 Tan-tal' i-des
 Tan' ta-lus
 Ta-nu' si-us Ger' mi-
 nus (10)
 Ta' phi-æ
 Ta' phi-us
 Ta' phi-us, or

Ta-phi-as' sus
Tap-rob' a-ne
Tap'sus
Tap'y-ri (3)
Tar' a-nis
 Ta' ras
Tar-ax-ip' pus
Tar-bel' li (3)
Tar-che' ti-us (10)
Tar' chon
Ta-ren' tum, or
Ta-ren' tus
 Tar' næ
 Tar' pa
Tar-pei' a (5)
Tar-pej' us (5)
Tar-quin' j-a
Tar-quin' i-i (3)
Tar-quin' j-us

Tar-quit'i-us (27)
 Tar' qui-tus
 Tar-ra-ci'na
 Tar'ra-co
 Tar-ru'ti-us (10)
 Tar'sa
 Tar'si-us (10)
 Tar'sus, or Tar'sos
 Tar'ta-rus
 Tar-tes'sus
 Tar-un'ti-us
 Tas-ge'ti-us
 Ta'ti-an
 Ta-ti-en'ses
 Ta'ti-us (10)
 Tat'ta
 Tau-lan'ti-i (3)
 Tau'nus
 Tau-ra'ni-a
 Tau-ran'tes
 Tau'ri (3)
 Tau'ri-ca Cher-so-ne'sus
 Tau'ri-ca (?)
 Tau-ri'ni (3)
 Tau-ri'sci (3)
 Tau'ri-um
 Tau-ro-min'i-um
 Tau'rus
 Tax'i-la
 Tax'i-lus, or
 Tax'i-les
 Tax-i-maq'ui-lus
 Ta-yg'e-te, or

Ta-y-ge'te
 *Ta-yg'e-tus, or
 Ta-yg'e-ta
 Te'a'num
 Te'a-rus
 Te'a-te-a, Te'a-te, or
 Te-ge'a-te
 Tech-mes'sa
 Tech'na-tis
 Tec'ta-mus
 Tec-tos'a-ges, or
 Tec-tos'a-gæ
 Te'ge-a, or Te'ga'a
 Teg'u-la
 Teg'y-ra (7)
 Te'i-us (5)
 Te'i-um, or Te'os
 Tel'a-mon
 Tel-a-mo-ni'a-des
 Tel-chi'nes
 Tel-chin'i-a
 Tel-chin'i-us
 Tel'chis
 Te'le-a (7) (19)
 Te-leb'o-as
 Te-leb'o-æ, or
 Te-leb'o-es
 Tel-e-bo'i-des
 Te-lec'les, or
 Te-lec'lus
 Tel-e-cl'i-des
 Te-leg'o-nus
 Te-lem'a-chus
 Tel'e-mus

Tel-e-phas'sa
 Tel'e-phus
 Te-le'si-a (10)
 Te-les'i-clas
 Tel-e-sil'la
 Tel-e-sin'i-cus
 Tel-e-si'nus
 Tel-e-sip'pus
 Te-les'pho-rus
 Tel-e-stag'o-ras
 Te-les'tas
 Te-les'tes
 Te-les'to
 Tel'e-thus
 Tel-e-thu'sa
 Te-leu'ri-as
 Te-leu'ti-as
 Tel-la'ne
 Tel'li-as
 Tel'lis
 Tel'lus
 Tel-mes'sus, or
 Tel-mis'sus
 Te'lon
 Tel-thu'sa
 Te'lys (26)
 Te-ma'the-a
 Te-me'ni-um
 Tem-e-ni'tes
 Tem'e-nus
 Tem-e-rin'da
 Tem'e-sa
 Tem'e-se
 Tem'nes

* *Taygetus* and *Taygete*.—All our prosodists but Lemprière accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tœnera, Massica, et altus
 Gargarus.—

Tem' nos
Tem' pe
Ten' e-dos
Te' nes (26)
Ten' e-sis
Te' nos (26)
Ten' ty-ra, Egypt
Ten-ty' ra, Thrace
Te' os, or Te' i-os
Te-re' don
Te-ren' ti-a
Te-ren-ti'a-nus
Te-ren'tus
*Te're-us
Ter-ges' te, and
Ter-ges' tum
Te' ri-as (19)
Ter-i-ba'zus
Te-rid' a-e (19)
Ter-i-da'tes
Ter'i-gum
Ter-me'nii-a (10)
Ter-me' rus (27)
Ter-me'sus (27)
Ter-mi-na'li-a
Ter-mi-na'lis
Ter'mi-nus
Ter'mi-sus, or
Ter-me'sus
Ter-pa'ner
Terp-sich'o-re (8)
Terp-sic'ra-te
Ter-ra-ci'na
Ter-ra-sid'i-us
Ter'ti-a (10)
Ter'ti-us (10)
Ter-tul-li'a-nus
Te' thys (26)

TH

Te-trap'o-lis
Tet'ri-cus
Teu'cer
Teu'cri (3)
Teu'cri-a
Teuc'te-ri (3)
Teu-mes'sus
Teu'ta
Teu-ta'mi-as, or
Teu'ta-mis
Teu'ta-mus
Teu'tas, or
Teu'ta'tes
Teu'thras
Teu'tom'a-tus
Teu'to-ni, and
Teu'to-nes
Tha-ben'na
Tha'is
Tha'la
Tha'lame
Tha'las'si-us
Tha'les
Tha'les'tri-a, or
Tha'les'tris
Tha'le'tes (27)
Tha'li'a (30)
Thal'pi-us
Tham'y-ras
Tham'y-ris
Thar-ge'li-a
Tha'ri'a-des
Tha'rops (26)
Thap'sa-cus
Tha'si-us, or
Thra'si-us (10)
Tha'sos (26)
Tha'sus

TH

Tbau-man'ti-as, and
Tau'man'tis
Tau'mas
Thau-ma'si-us
The'a
The-ag'e-nes
The-a'gea
The-a'ne
The-a'num
The-ar'i-das
The-ar'nu-s
The-a-te'tes
The'bee (8)
†*Thebes* (Eng.)
Theb'a-is
The'be, or The'bae
The'i-a
The'i-as (5)
Thel-e-phas'sa
Thel-pu'sa
Thelx-i'on (29)
Thelx-i'o-pe
The-me'si-on (11)
The'mis
The-mis'ey-ra
Them'e-nus
Them'i-son
The-mis'ta
The-mis'ti-us
The-mis'to-cles
Them-i-steg'e-nes
The-o-cle'a
The'o-cles
The'o-clus
The-o-clym'e-nus
The-oc'ri-tus
The-od'a-mas, or
Thi-od'a-mas

* *Tereus*.—For words of this termination, see *Idomeneus*.

† *Thebes*.—*Thebes* in Egypt was called *Hecatom'pylos*, from having a hundred gates; and *Thebes* in Greece *Heptap'ylos*, from its seven gates.

The-o-dec' tes
The-od-o-re' tus
The-od' o-ret (Eng.)
The-od-o-ri' tus
The-o-do' ra
The-o-do' rus
The-o-do'si-us (10)
The-od' o-ta
The-o-do'ti-on (11)
The-od' o-tus
The-og-ne' tes
The-og' nis
The-om-nes' tus
The' on
The-on' o-e (8)
The' o-pe
The-oph' a-ne
The-oph' a-nes
The-o-pha' ni-a
The-oph' i-lus
The-o-phras' tus
The-o-pol'e-mus
The-o-pom' pus
The-o-phy-lac' tus
The-oph' i-lact (Eng.)
The-o' ri-us
The-o-ti' mus
The-ox' e-na
The-ox-e' ni-a
The-ox-e' ni-us
The' ra
The-ram' bus
The-ram' e-nés
The-rap' ne, or
Te-rap' ne
The' ras
The-rip' pi-das

Ther'i-tas
Ther'ma
Ther-mo' don
Ther-mop'y-læ
Ther'mus
The-rod'a-mas
The'ron
Ther-pan' der
Ther-sau' der
Ther-sil' o-chus
Ther-sip' pus
Ther-si' tes (1)
Thes-bi' tes
The-se'i-dæ
The-se' is
The' se-us
The-si' dæ
The-si' des
Thes-moph'o' ri-a
Thes-moth'e-tæ
Thes-pi' a
Thes-pi' a-dæ
Thes-pi' a-des
Thes' pi-æ
Thes' pis
Thes' pi-us, or
 Thes' ti-us
Thes-pro'ti-a (10)
Thes-pro'tus
Thes-sa' li-a
Thes-sa' li-on (29)
Thes-sa-li'o-tis
*Thes-sa-lo-ni' ca
 (30)
Thes'sa-lus
Thes' te
Thes' ti-a

Thes-ti'a-de, and
 Thes-ti'a-des
Thes'ti-as
Thes'ti-us
Thes'tor
Thes'ty-lis
The'tis
Theu'tis, or
 Teu'this
Thi'a
Thi'as
Thim'bron
Thi-od'a-mas
This'be
This'i-as (10)
This'o-a
Tho-an'ti-um (10)
Tho'as
Tho'e (8)
Thom'y-ris (19)
Tho'lus
+Thon
Tho'nis
Tho'on
Tho'o-sa
Tho'o'tes
Tho-ra'ni-us
Tho'rax
Tho'ri-a
Thor'nax
Thor'sus
Tho'us
Thra'ce
Thra'ces
Thra'ci-a
Thrace (Eng.)
Thrac'i-dæ (19)

* *Thessalonica*.—This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

† *Thon*, a physician of Egypt.—Milton spells this word with the final *e*, making

Thre' cis
 Thra' se-as (11)
 Thra-sid' e-us
 Thra' si-us (10)
 Thra' so
 Thras-y-bu' lus
 Thras-y-dz' us
 Thra-syl' lus
 Thra-sym' a-chus
 Thras-y-me' des
 Thras-y-me' nus
 Thre-ic' i-us (24)
 Thre-is' sa
 Threp-sip' pas
 Thri-am' bus
 Thro' ni-um
 Thry' on
 Thry' us
 Thu-cyd' i-des
 Thu-is' to
 Thu' le (8)
 Thu' ri-æ, or
 Thu' ri-um
 Thu' ri-nus
 Thus' ci-a (10)
 Thy' a
 Thy' a-dee
 Thy' am-is
 Thy' a-na
 Thy-a-ti' ra
 Thy-bar' ni
 Thy-es' ta
 Thy-es' tes
 Thym' bra
 Thym-bra' us
 Thym' bris

Thym' bron
 Thym' e-le
 Thy-mi' a-this
 Thy-moch' a-res
 Thy-moe' tes
 Thy-od' a-mas
 Thy-o' ne
 Thy-o' ne-us
 Thy' o-tea
 Thy' re
 Thyr' e-a
 Thyr' e-us
 Thyr' i-on (29)
 Thyr-sag' e-tæ
 Thys' sos
 Thy' us
 Ti' a-sa (1)
 Tib-a-re' ni
 Ti-be' ri-as
 Tib-e-ri' nus
 Tib' e-ris
 Ti-be' ri-us
 Ti-be' sis
 Ti-bul' lus
 Ti' bur
 Ti-bur' ti-us (10)
 Ti-bur' tus
 Tich' i-us (12)
 Tic' i-da
 Ti-ci' nus
 Tid' i-us
 Ti-es' sa
 Tif' a-ta
 Ti-fer' num
 Tig' a-sis
 Tig-el-li' nus (24)

Ti-gel' li-us
 Ti-gra' nes
 Tig-ran-o-cer' ta
 Ti' gres
 Ti' gris
 Tig-u-ri' ni (3)
 Til-a-tæ' i (4)
 Ti-mæ' a
 Ti-mæ' us
 Ti-mag' e-nes
 Ti-mag' o-ras
 Ti-man' dra
 Ti-man' dri-des
 Ti-man' thes
 Ti-mar' chus (12)
 Tim-a-re' ta
 Ti-ma' si-on (11)
 Tim-a-sith' e-us
 Ti-ma' vus
 Ti-me' si-us (11)
 Ti-moch' a-ris (12)
 Tim-o-cle' a
 Ti-moc' ra-tes
 Ti-mo' cre-on
 Tim-o-de' mus
 Tim-o-la' us
 Ti-mo' le-on
 Ti-mo' lus (13)
 Ti-mom' a-chus
 Ti' mon
 Ti-moph' a-nes
 Ti-mo' the-us
 Ti-mox' e-nus
 Tin' gis
 Ti' pha
 Ti' phys

making it one syllable only, and consequently pronouncing it so as to rhyme with tone:

Not that Nepenthe, which the wife of These,
 In Egypt, gave to Jove-born Helena,
 Is of such power to stir up joy as this—

Comus.

Tiph' y-sa
 Ti-re'si-as (10)
 Tir-i-ba'ses
 Tir-i-da'tes
 Ty' ris (18)
 Ty' ro
 Ti-ryn' thi-a
 Ti-ryn' thus
 Ti-sæ' um
 Ti-sag' o-ras
 Ti-sam' e-nes
 Ti-san' drus
 Ti-sar' chus (12)
 Ti-si' a-rus
 Ti'si' i-as (10)
 Ti-siph' o-ne
 Ti-siph' o-nus
 Tis-sam' e-nus
 Tis-sa-pher' nes
 Ti-tæ' a
 Ty' tau, Ti-ta' nes
 Ti'a-na
 Ti-ta' nes
 Ti'tans (Eng.)
 Ti-ta' ni-a
 Ti-tan' i-des
 Ti-ta' nus, (a giant)
 Tit' a-nus, (a river)
 Tit'a-re'si-us (10)
 Tit' e-nus
 Tith-e-nid' i-a
 Ti-tho' nus
 Tit' i-a (19)
 Tit-i-a' na (21)
 Tit-i-a' nus
 Tit' i-i (3) (19)
 Ti-thraus' tes
 Ti-tin' i-us
 Tit' i-us (10) (19)
 Ti-tor' mus
 Ti-tu' ri-us
 Ti' tus
 Tit' y-rus

Tit' y-us (19)
 Tie-pol' e-mus (16)
 Tma' rus
 Tmo' lus (18)
 Troch'a-ri
 To-ga' ta
 Tol' mi-des
 To-lo' sa
 To-lum' nus
 To' lus
 To-mæ' um
 Tom'a-rus (19)
 Tom'i-sa
 To'mos, or To' mis
 Tom'y-ris (19)
 To' ne-a
 Ton-gil' li
 To-pa' zos
 Top'i-ris, or
 Top' rus
 Tor'i-ni (9)
 To-ro' ne
 Tor-qua' ta
 Tor-qua' tus
 Tor' tor
 To' rus
 Tor' y-ne
 Tox-a-rid'i-a (19)
 Tox'e-us
 Tox-ic' ra-te
 Tra' be-a
 Trach'a-lus (12)
 Tra' chas
 Tra-chin' i-a
 Trach-o-ni' tis
 Tra' gus
 Traj-a-nop' o-lis
 Tra-jä' nus
 Trajan (Eng.)
 Tra' les
 Trans-tib-er-i' na
 Tra-pe' zus
 Tra-su'l lus

Tre-ba' ti-us (10)
 Tre-bel-li-a' nus
 Tre-bel-li-e' nus
 Tre-bel' li-us
 Tre' bi-a
 Tre' bi-us
 Tre-bo' ni-a
 Tre-bo' ni-us
 Treb'u-la (19)
 Tre' rus
 Trev'e-ri (8)
 Tri'a' ri-a
 Tri'a' ri-us
 Tri-bal' li (3)
 Trib'o-ci
 Tri-bu' ni
 Tric-as-ti' ni (3)
 Tric' cæ
 Trick'se
 Tri-cla' ri-a
 Tri-cre' na
 Tri-e-ter'i-ca
 Trif-o-lí' nus
 Tri-na' cri-a, or
 Trim'a-cris.
 Tri-no-ban'tes
 Tri-oc'a-la, or
 Tri'o-cla
 Tri'o-pas, or
 Tri' ops
 Tri-phyl'i-a
 Tri-phil' lis (1)
 Tri-phi' lus
 Trip'o-lis (19)
 Trip-tol'e-mus
 Triq' ue-tra
 Tris-me-gis'tus
 Trit'i-a (10)
 Trit-o-ge-ni'a (30)
 Tri'ton
 Tri-to' nis
 Tri-ven'tum
 Triv'i-a

Triv' i-æ an' trum
 Triv' i-æ lu' cus
 Tri-vi' cum
 Tri-um' vi-ri (4)
 Tro' a-des
 Tro' as
 Troch' o-is (12)
 Troe-ze' ne
 Trog' i-lus (24)
 Trog-lod' y-tæ
 Tro'gus Pom-pe'i-
 us
 Tro' ja
 Troy (Eng.)
 *Tro' i-lus
 Trom-en-ti' na
 Troph' i-mus
 Tro-pho' ni-us
 Tros
 Tros' su-lum
 Trot' i-lum
 Tru-en' tum, or
 Tru-en-ti' num
 Tryph' e-rus
 Tryph-i-o-do' rus

Try' phon
 Try-pho' sa
 Tu'be-ro (19)
 Tuc' ci-a (10)
 Tuk' she-a
 Tu' ci-a (10)
 Tu' der, or
 Tu-der' ti-a (10)
 Tu' dri (3)
 Tu-gi' ni, or
 Tu-ge' ni
 Tu-gu-ri' nus (22)
 Tu-is' to
 Tu-lin' gi (3)
 Tul' la
 Tul' li-a
 Tul-li' o-la
 Tul' li-us
 Tu-ne' ta, or Tu' nis
 Tun' gri
 Tu-ra' ni-us
 Tur' bo
 Tur-de-ta' ni
 Tu-re' sis
 Tu' ri-us

Tar' nus
 Tu' ro-nes
 Tur' pi-o
 Tu-rul' li-us
 Tus-ca' ni-a, and
 Tus' ci-a (10)
 Tus' ci (3)
 Tus-cu-la' num
 Tus' cu-lum
 Tus' cus
 Tu' ta
 Tu' ti-a (10)
 Tu' ti-cum
 Ty' a-na
 †Ty-a' ne-us, or
 Ty-a-ne' us
 Ty-a-ni' tis
 Ty' bris
 Ty' bur
 Ty' che (12)
 Ty' ke
 Tych' i-us (12)
 Tych' i-cus (12)
 Ty' de
 †Tyd' e-us

* *Troilus*.—This word is almost always heard as if it were two syllables only, and as if written *Troy' lus*. This is a corruption of the first magnitude: the vowels should be kept separate, as if written *Tro' e-lus*.—See *Zeilus*.

† *Tyaneus*.—This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, “et inde deductum *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt erudit.”

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

‡ *Tydeus*.—This word, like several others of the same termination, was pronounced by the Greeks sometimes in three, and sometimes in two syllables, the

Ty-di' des
Ty-e' nis
Tym' ber
Ty-mo' lus
Tym-pa' ni-a
Tym-phæ'i (3)
Tyn-dar' i-des
Tyn' da-ris
Tyn' da-rus
Tyn' ni-chus
Ty-phoe' us, or
Ty-phoe' os, sub.

Ty-pho'e-us, adj.
Ty' phon
Ty-ran-ni' on
Ty-ran' nus
Ty' ras, or Ty' ra
Ty' res
Tyr-i-da' tes
Tyr' i-i (4)
Ty-ri' o-tes
Ty' ro
Ty-rog' ly-phus
Ty' ros

Tyr-rhe'i-dæ
Tyr-rhe'i-des
Tyr-rhe'ni
Tyr-rhe'num
Tyr-rhe'nus
Tyr' rhe-us
Tyr-rhi'dæ
Tyr'sis
Tyr-tæ'us
Ty'rus, or Ty'ros
Tyre (Eng.)
Tys'i-as (10)

VA C - C E ' I (3)
Va-cu'na
Va'ga
Vag-e-dru' sa
Va-gel'li-us
Va-ge'ni (3)
Va'la

Va' lens
Va-len'ti-a (10)
Val-en-tin-i-a' nus
Va-len-tin' i-an,
(Eng.)
Va-le' ri-a
Va-le-ri-a' nus

Va-le' ri-an (Eng.)
Va-le' ri-us
Val'e-rus
Val'gi-us
Van-da'li-i (3)(4)
Van-gi'o-nes
Van'ni-us

eu considered as a diphthong. When it was pronounced in three syllables, the penultimate syllable was long, and the accent was on it, as we find it in a verse of Wilkie's *Epigoniad*:

Venus, still partial to the Theban arms,
Tydeus' son seduc'd by female charms.

But the most prevailing pronunciation was that with the antepenultimate accent, as we generally find it in Pope's Homer.

Next came Idomeneus and Tydeus' son,
Ajax the less, and Ajax Telamon.

POPE'S *HOM.* b. ii. v. 50.

See *Idomeneus*.

Va-ra'nes
Var-dæ'i
Va'ri-a
Va-ri' ni (3)
Va-ri's ti
Va'ri-us
Var'ro
Va'rus
Vas-co'nes
Vat-i-ca' nus
Va-tin' i-us
Vat-i-e' nus
U'bi-i (4)
U-cal'e-gon
U'cu-bis
Vec'ti-us (10)
Ve'di-us Pol'li-o
Ve-ge'ti-us (10)
Ve'i-a
Ve-i-a'nus
Ve-i-en'tea
Ve-i-en'to
Ve'i-i (3)
Vej'o-vis
Ve-la' brum
Ve-la' ni-us
Ve'li-a
Vel'i-ca
Ve-li'na
Ve-li'num
Ve-li-o-cas'si (3)
Vel-i-ter'na
Ve-li'træ
Vel'la-ri (3)
Vel'le-da

Vel-le's i-us
*Ve-na'frum
Ven'e-di
Ven'e-li
Ven'e-ti (3)
Ve-ne'ti-a (10)
Ven'ice (Eng.)
Ven'e-tus
Ve-nil'i-a
Ve-no'ni-us
Ven-tid'i-us
Ven'ti (3)
Ven-u-le'i-us
Ven'u-lus
Ve'nus
Ve-nu'si-a, or
Ve-nu'si-um (10)
Ve-ra'gri
Ve-ra'ni-a
Ve-ra'ni-us
Ver-big'e-nus
Ver-ce'l læ
Ver-cin-get'o-rix
Ver'e'na
Ver-gil'i-a
Ver-gas-il-låu'nus
Ver-gel'lus
Ver-gil'i-sæ
Ver-gin'i-us
Ver'gi-um
Ver-go-bre'tus
Ver'i-tas
Ver-o-doc'ti-us (10)
Ver-o-man'du-i
Ve-ro'na

VE
Ve-ro'nes
Ver-o-ni'ca (30)
Ver-re-gi'num
Ver'res, C.
Ver'ri-tus
Ver'ri-us
†Ver-ru'go
Ver'ti-co
Ver-ti-cor'di-a
Ver-tis'cus
Ver-tum'nus
Ver-u-la'nus
Ve'russ
Ves'bi-us, or
Ve-su'bi-us
Ves-ci'a'num
Ves-pa-si'a'nus
Ves-pa'si-an (Eng.)
Ves-cu-la'ri-us
Ves'e-ris
Ve-se'vi-us, and
Ve-se'vus
Ves'ta
Ves-ta'les
Ves-ta'li-a
Ves-tic'i-us (24)
Ves-til'i-us
Ves-til'læ
Ves-ti'ni (3)
Ves-ti'num
Ves'u-lus
Ve-su'vi-us
Vet'ti-us
Vet-to'nes
Vet-u-lo'ni-a

* *Venafrum*.—Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lemprière, Labbe, Gouldman, and other good authorities.

† *Verruge*.—I have given this word the penultimate accent with Lemprière, in opposition to Ainsworth, who adopts the antepenultimate.

Ve-tu'ri-a	Vir-gin' i-us	Vol-sin' i-um
Ve-tu'ri-us	Vir-i-a' thus	Vol-tim' i-a
Ve'tus	Vir-i-dom' a-rus	Vo-lum' ne Fa' num
U'fens	Vi-rip' la-ca	Vo-lum' ni-a
Uf-en-ti'na	Vir' ro	Vo-lum' nus
Vi-bid' i-a	Vir' tus	Vo-lum' ni-us
Vi-bid' i-us	Vi-sel' li-us	Vo-lup'tas, and Vo-lu' pi-a
Vi'b' i-us	Vi-sel' lus	Vol-u-se' nus
Vi' bo	Vi-tel' li-a	Vo-lu-si-a' nus
Vib-u-le' nus	Vi-tel' li-us	Vo-lu'si-us (10)
Vi-bul' li-us	Vir' i-a (10)	Vol'u-sus
Vi' ca Po'ta	Vir' ri-cus	Vo'lux
Vi-cen'ta, or Vi-ce'ti-a (10)	Vi-tru' yi-us	Vo-ma' nus
Vi-cel' li-us	Vit' u-la	Vo-no' nes
Vic' tor	Ul-pi'a' nus	Vo-pis' cus
Vic-to' ri-a	Ul' pi-an, (Eng.)	Vo-ra' nus
Vic-to' ri-us	U' lu-bræ	Vo-ti-e' nus (22)
Vic-to-ri' na	U-lys' ses	U-ra' ni-a
Vic-to-ri' nus	Um' ber	U-ra' ni-i, or U'ri-i
Vic-tum' vi-æ	Um' bra	U'ra-nus
Vi'en' na	Um' bri-a	Ur-bic' u-a
Vil' li-a	Um-brig'i-us (24)	Ur'bi-cus
Vil' li-us	Um' bro	U'ri-a
Vim-i-na' lis	Un' ca	U'ri-tes
Vin-cen'ti-us (10)	Un' chæ	Ur-sid' i-us
Vin' ci-us	Un-de-cem' vi-ri (3)	Us'ca-na
Vin-da'li-us	U-nel' li (3)	U-sip'e-tes, or U-sip'i-ci
Vin-del' i-ci (4)	Unx' i-a	Us-ti' ca
Vin-de-mi-a' tor	Vo-co' ni-a	U'ti-ca
Vin'dex Ju'li-us	Vo-co' ni-us	Vul-ca-na' li-a
Vin-dic'i-us (10)	Vo-con' ti-a (10)	Vul-ca'ni
Vin-do-nis' sa	Vog'e-sus	Vul-ca'ni-us
Vi-nic'i-us (10)	Vol-a-gin'i-us	Vul-ca'nus
Vi-nid'i-us	Vo-la'na	Vul'can (Eng.)
Vin' i-us	Vo-lan'dum	Vul'ca-ti-us (10)
Vin' ni-us	Vol-a-ter'ra	Vul'so
Vip-sa' ni-a	Vol'cæ, or	Vul'tu-ra
Vir' bi-us	Vol'gæ	Vul-tu-re'i-us
Vir-gil'i-us	Vo-log'e-ses	Vul-tu'ri-us
Vir'gil (Eng.)	Vo-log'e-sus	Vul-tur'num
Vir-gin'i-a	Vol'scens	
	Vol'sci, or Vol'ci	

Vul-tur' nus
Vul-si' num

Ux-el-lo-du' num
Ux' i-i (3)

Ux-is' a-ma
U' zi-ta

XAN'THE (17)
Xan'thi
Xan'thi-a
Xan'thi-ca
Xan'thip' pe
Xan'thip' pus
Xan'tho
Xan'tho-pu' lus
Xan'thus
Xan'ti-cles
Xan'tip' pe
Xan'tip' pus
Xe-nag'o-ras

Xe-nar' chus
Xen'a-res
Xen'e-tus
Xe'ne-us
Xe-ni'a-des
Xe'ni-us
Xen-o-cle'a
Xen'o-cles
Xen-o-cl'i-des
Xe-noc'ra-tes
Xe-nod'a-mus
Xe-nod'i-ce
Xe-nod'o-chus

Xen-o-do'rus
Xe-nod'o-tus
Xe-noph'a-nes
Xe-noph'i-lus
Xen'o-phon
Xen-o-phon-ti'us
Xen-o-pi-thi'a
Xerx'es (17)
Xeu'xes
Xu'thus
Xy'chus
Xyn'i-as
Xyn-o-ich'i-a

ZAB'A-TUS (19)
(27)
Zab-di-ce' ne
Za-bir'na
Zab'u-lus
Za-cyn'thus
Za-gra'us
Za'grus
Zal'a-tes (19)
Za-leu'cus

Za'ma, or Zag'ma
Za'me-is
Za-mol'xis
Zan'cle
Zan'the-nes
Zan'thi-cles
Za'rax
Zar-bi-e'nus
Zar-i-as'pes
Za'thes

Ze-bi'na
Ze'la, or Ze'li-a
Ze'les
Ze-lot'y-pe
Ze'lus
Ze'no
Ze-no'bi-a
Zen'o-cles
Zen-o-cl'i-des
Zen-o-do'rus

Zen-o-do' ti-a	Zeu-xip' pe	Zo-pyr' i-o
*Ze-nod' o-tus	Zeu' xis	Zo-pyr' i-on
Ze-noth' e-mis	Zeu' xo	Zop' y-rus (19)
Ze-noph' a-nes	Zi-gi' ra	Zor-o-as' ter
Ze-phyr' i-um	Zil' i-a, or Ze' lis	Zos' i-mus
Zeph' y-rus	Zi-my' ri	Zos' i-ne
Zeph' y-rum	Zi-ob' e-ris	Zos-te' ri-a
Ze-rym' thus	Zi-pae' tes	Zo-thraus' tes
Ze' thes, or Ze' tus	Ziml' a-ces (16)	Zy-gan' tes
Zeu-gi-ta' na	†Zo' i-lus (29)	Zyg' e-na
Zeug' ma	Zo-ip' pus	Zyg' i-a
Ze' us	Zo' na	Zy-gom' a-la
Zeux-id' a-mus	Zon' a-ras	Zy-gop' o-lis
Zeux' i-das	Zoph' o-rus	Zy-gri' tæ

* *Zenodotus*.—All our prosodists but Lemprière give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodus*, I must beg leave to follow the majority.

† *Soilus*.—The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c. This, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo' e-lus*.

By inspecting the foregoing Vocabulary, we see that, notwithstanding all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous: for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin should, in doubtful cases, be generally preferred.

But as the letters of the dead languages have insensibly changed their sound by passing into the living ones, so it is

impossible to preserve the accent from sliding sometimes into the analogies of our own tongue ; and when once words of this kind are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as planets shot from their original spheres, and moving round another centre.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different prosodists, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an '*Hortus*', or *Interim*, till the learned have pronounced the final sentence.

P R E F A C E

TO THE

TERMINATIONAL VOCABULARY.

TAKING a retrospective view of language, or surveying it in its terminations, affords not only a new but an advantageous view of all languages. The necessity of this view induced me, several years ago, to arrange the whole English language according to its terminations; and this arrangement I found of infinite use to me in consulting the analogies of our tongue. A conviction of its utility made me desirous of arranging the Greek and Latin proper names in the same manner, and more particularly as the pronunciation of these languages depends more on the termination of words than any other we are acquainted with. Of such utility is this arrangement supposed to be in the Greek language, that the son of the famous Hoogeven, who wrote on the Greek particles, has actually printed such a dictionary, which only waits for a preface to be published. The labour of such a selection and arrangement must have been prodigious; nor is the task I have undertaken in the present work a slight one; but the idea of rendering the classical pronunciation of proper names still more easy, encouraged me to persevere in the labour, however dry and fatiguing.

I flattered myself I had already promoted this end, by dividing the proper names into syllables upon analogical principles; but hoped I could still add to the facility of recollecting their pronunciation by the arrangement here adopted; which

in the first place, exhibits the accent and quantity of every word by its termination.

In the next place, it shows the extent of this accentuation, by producing, at one view, all the words differently accented, by which means may be formed the rule and the exception.

Thirdly, when the exceptions are but few, and less apt to be regarded,—by seeing them contrasted with the rule, they are imprinted more strongly on the memory, and are the more easily recollected. Thus, by seeing that *Sperchius*, *Xenophontius*, and *Darius*, are the only words of that very numerous termination which have the accent on the penultimate; we are at perfect ease about all the rest.

Fourthly, by seeing that all words ending in *enes* have universally the antepenultimate accent, we easily recollect that the pronunciation of *Eumenes*, with the accent on the penultimate, is radically wrong, and is only tolerated because adopted by some respectable writers. Thus, too, the numerous termination in *ades* is seen to be perfectly antepenultimate; and the ambiguous termination in *ides* is freed in some measure from its intricacy, by seeing the extent of both forms contrasted. This contrast, without being obliged to go to Greek etymologies, shows at one view when this termination has the accent to the penultimate *i*, as in *Tyrides*; and when it transfers the accent to the antepenultimate, as in *Thucydides*; which depends entirely on the quantity of the original word from which these patronymics are formed.

And lastly, when the number of words pronounced with a different accent are nearly equal, we can at least find some way of recollecting their several accentuations better than if they were promiscuously mingled with all the rest of the words in the language. By frequently repeating them as they stand together, the ear will gain a habit of placing the accent properly, without knowing why it does so. In short, if Labbe's *Catholici Indices*, which is in the hands of all the learned, be useful for readily finding the accent and quantity of proper names, the present Index cannot fail to be much more so, as it not only associates

them by their accent and quantity, but according to their termination also ; and by this additional association it must necessarily render any diversity of accent more easily perceived and remembered.

To all which advantages it may be added, that this arrangement has enabled me to point out the true sound of every termination ; by which means those who are totally unacquainted with the learned languages will find themselves instructed in the true pronunciation of the final letters of every word, as well as its accent and quantity.

It need scarcely be observed, that in the following Index almost all words of two syllables are omitted : for, as dissyllables in the Greek and Latin languages are always pronounced with the accent on the first, it was needless to insert them. The same may be observed of such words as have the vowel in the penultimate syllable followed by two consonants : for, in this case, unless the former of these consonants was a mute, and the latter a liquid, the penultimate vowel was always long, and consequently always had the accent. This analogy takes place in our pronunciation of words from the Hebrew, which, with the exceptions of some few have been anglicised, such as *Bethlehemit*, *Nazarene*, &c. have the accent, like the Greek and Latin words, either on the penultimate or antepenultimate syllable.

It might have been expected that I should have confined myself to the insertion of proper names alone, without bringing in the gentile adjectives, as they are called, which are derived from them. This omission would, undoubtedly have saved me immense trouble ; but these adjectives being sometimes used as substantives, made it difficult to draw the line ; and as the analogy of accentuation was, in some measure, connected with these adjectives, I hoped the trouble of collecting and arranging them would not be entirely thrown away.



TERMINATIONAL VOCABULARY

OR

GREEK AND LATIN PROPER NAMES.

A A

Accent the Antepenultimate.

A BAA*, Nausicaa.

B A

Accent the Antepenultimate.

Ababa, Desudaba, Alaba, Allaba, Aballaba, Cillaba, Adeba,
Abnoba, Onoba, Arnoba, Ausoba, Hecuba, Gelduba, Corduba,
Voluba, Rutuba.

ACA ECA ICA† OCA UCA YCA

Accent the Penultimate.

Cleonica, Thessalonica, Veronica, Noctiluca, Donuca.

Accent the Antepenultimate.

Ithaca, Andriaca, Malaca, Tabraca, Mazaca, Seneca, Cyrenaica, Belgica, Georgica, Cabalica, Italica, Maltlica, Bellicā, Laconica, Leonica, Marica, Marmarica, Conimbrica, Merobrica, Mirobrica, Cetobrica, Anderica, America, Africa, Arborica, Aremorica, Armorica, Norica, Tetrica, Asturica, Illyrica, Nasi-

* As the accent is never on the last syllable of Greek or Latin proper names, the final a must be pronounced as in English words of this termination; that is, nearly as the interjection ah!—See Rule 7, prefixed to the *Initial Vocabulary*.

† Of all the words ending in ica, *Cleonica*, *Veronica*, and *Thessalonica*, are the only three which have the penultimate accent.—See Rule the 29th prefixed to the *Initial Vocabulary*, and the words *Andronicus* and *Sophronicus*.

ca, Esica, Corsica, Athatica, Boetica, Ceretica, Anaistica, Celtica, Salmantica, Cyrrhestica, Ustica, Utica, Engravica, Oboca, Amadoca, Aesyca, Mutyc.

DA

Accent the Penultimate.

Abdeda, Hecameda, Diomeda, Amida, Actrida.

Accent the Antepenultimate.

Aada, Adada, Symada, Bagrada, Suada, Idubeda, Andromeda, Ceneda, Agneda, Voneda, Candida, Egida, Anderida, Florida*, Pisida.

ÆA

Accent the Penultimate.

Dicæa, Nicæa, and all words of this termination.

E A

Accent the Penultimate.

Laodicea, Stratonicea, Cymodocea, Medea, Ligæa Argea, Amathea, Alpheia, Erythea, Ethalea, Malea, Heraclea, Amphiclea, Theoclea, Agathoclea, Androclea, Euryclea, Penthesilea, Achillea, Asbamea, Alcidamea, Cadmea, Elimea, Ænea, Mantinea, Maronea, Chæronea, Æpea, Barea, Cœsarea, Neocœsarea, Cytherea, Ipsea, Hypsea, Galatea, Platea, Myrtea (a city).

Accent the Antepenultimate.

Pharnacea, Ardea, Tegea, Æthea, Dexithea, Leucothea, Alea, Doclea, Dioclea, Elea, Marcellea, Demea, Castanea, Aminea, Ficulnea, Albunea, Boëa, Clupea or Clypea, Abarbarea, Chærea, Verrea, Laurea, Thyrea, Rosea, Odyssea, Etea, Tritea, Myrtæa (a name of Venus), Butea, Abazea.

CE A

Accent the Penultimate.

Meleboea, Eubœa, and all words of this termination.

* Labbe tells us that some of the most learned men pronounce this part of America with the accent on the penultimate syllable.

G A

Accent the Antepenultimate.

Abaga, Bibaga, Ampsaga, Aganzaga, Noëga, Arabriga, Ao-briga, Segobriga, Cœliobriga, Flaviobriga.

H A

Accent the Antepenultimate.

Malacha, Pyrrhicha, Adatha, Agatha, Badenatha, Abaratha, Monumetha.

A I A

Accent the Antepenultimate.

Achaia*, Panchaia, Aglaia, Maia.

B I A

Accent the Antepenultimate.

Arabia, Trebia, Contrebria, Albia, Balbia, Olbia, Corymbia, Zenobia, Cornubia.

C I A†

Accent the Antepenultimate.

Nicacia, Dacia, Salacia, Wormacia, Thaumacia, Connacia, Ambracia, Thracia, Samothracia, Artacia, Accia, Gallacia, Græcia, Voadicia, Vindelicia, Cilicia, Libyphoenicia, Aricia, Chalcia, Francia, Provincia, Cappadocia, Porcia, Muscia, Ascia, Iscia, Thuscia, Boruscia, Seleucia‡, Tucia, Lycia.

D I A

Accent the Penultimate.

Iphimedia§, Laomedia, Protomedia.

* The vowels in this termination do not form a diphthong. The accent is upon the first *a*, the *i* is pronounced like *y* consonant in *year*, and the final *a* nearly like the *a* in *father*, or the interjection *ah!*—See Rule 7.

† Words of this termination have the *sia* pronounced as if written *she-a*.—See Rule 10, prefixed to the *Initial Vocabulary*.

‡ See Rule 30, and the word in the *Initial Vocabulary*.

§ See *Iphigenia* in the *Initial Vocabulary*.

Accent the Antepenultimate.

Badia, Arcadia, Leucadia, Media, Iphimedia, Nicomedia, Polymedia, Eporedia, Corsedia, Suedia, Fordicidia, Numidia, Canidia, Japidia, Pisidia, Gallovidia, Scandia, India, Burgundia, Ebodia, Clodia, Ærodia, Longobardia, Cardia, Verticordia, Concordia, Discordia, Herephordia, Claudia, Lydia.

E I A

Accent the Penultimate.

Elegeia*, Hygeia, Antheia, Cartheia, Aquileia, Pompeia, Deiopeia, Tarpeia, Carteia.

G I A

Accent the Antepenultimate.

Sphagia, Lagia, Athanagia, Cantabrigia, Ortigia, Norviglia, Langia, Eningia, Finningia, Lotharingia, Turingia, Serbia, Oria, Pelasgia, Fugia, Rugia, Ogygia, Jopygia, Phrygia, Zygia.

H I A

Accent the Penultimate.

Sophia, Xenopithia, Anthia, Erythia.

Accent the Antepenultimate.

Valachia, Lysimachia, Centauromachia, Inachia, Xynsichia, Antiochia, Amphilochia, Muuychia, Philadelphia, Apostrophia,

* The ancients sometimes separated the vowels *ei* in this termination, and sometimes pronounced them as a diphthong. The general mode of pronouncing them with us is to consider them as a diphthong, and to pronounce it as long or double *e*; which from its squeezed sound, approaches to the initial *y*, and makes these words pronounced as if written *El-ejé' yah*, *Hy-jé' yah*, &c. This is the pronunciation which ought to be adopted, but scholars who are fond of displaying their knowledge of Greek will be sure to pronounce *Elegeia*, *Hygeia*, or rather *Hygiccia*, *Antheia*, and *Deiopeia*, with the diphthong like the noun *eye*; while *Cartheia*, or *Carteia*, *Aquileia*, *Pompeia*, and *Tarpeiu*, of Latin original, are permitted to have their diphthongs sounded like double *e*, or, which is nearly the same thing if the vowels are separated, to sound the *e* long as in *equal*, and the *i* as *y* consonant, articulating the final *a*.—See note on *Achaea*.

For a more complete idea of the sound of this diphthong, see the word *Pleiades*, in the *Initial Vocabulary*. To which observations we may add, that when this diphthong in Greek is reduced to the single long *i* in Latin, as in *Iphigenia*, *Elegia*, &c. It is pronounced like single *i*, that is, like the noun *eye*.

Scarphia, Acryphia, Emathia, Æmathia, Alethia, Hyacinthia,
Carinthia, Tyrinthia, Cynthia, Tyrynthia, Parthia, Scythia,
Pythia.

L I A

Accent the Penultimate.

Thalia, Aristoclia, Basilia.

Accent the Antepenultimate.

Œbalia, Fornicalia, Lupercalia, Acidalia, Vandalia, Podalia,
Megalia, Robigalia, Fugalia, Œchalia, Westphalia, Æthalia,
Alalia, Vulcanalia, Paganalia, Bacchanalia, Terminalia, Fontinalia,
Vertumnalia, Portumnalia, Agonalia, Angeronalia, Saturnalia,
Faunalia, Portunalia, Opalia, Liberalia, Feralia, Floralia,
Lemuralia, Salia, Pharsalia, Thessalia, Ætalia, Italia, Compitalla,
Carmontalia, Laurentalia, Castalia, Attalia, Psyntalia, Mambrilla,
Ælia, Cælia, Belia, Celia, Decelia, Agelia, Helia, Cornelius,
Clœlia, Aspelia, Cerelia, Aurelia, Velia, Anglia, Cæcilia,
Sicilia, Ægilia, Cingilia, Palilia, Æmilia, Ænilia, Venilia, Parilia,
Basilia, Absilia, Hersilia, Massilia, Atilia, Anatilia, Petilia,
Antilia, Quintilia, Hostilia, Cutilia, Aquilia, Servilia, Elaphobolia,
Ascolia, Padolia, Æolia, Folia, Natolia, Anatolia, Ætolia,
Nauplia, Daulia, Figulia, Julia, Apulia, Gætulia, Getulia, Triphylia, Pamphylia.

M I A

Accent the Penultimate.

* Deidamia, Laodamia, Hippodamia, Astydamia, Apamia,
Hydramia.

Accent the Antepenultimate.

Lamia, Mesopotamia, Cadmia, Academia, Archidemia, Eudemia,
Isthmia, Holmia, Posthumia.

N I A

Accent the Penultimate.

Amphigenia, Iphigenia†, Tritogenia, Lasthenia.

Accent the Antepenultimate.

Albania, Sicania, Hyrcania, Arcania, Lucania, Dania, Codania,
Dardania, Epiphania, Alania, Mania, Carmania; Ger-

* See Rule 30.

† See this word in the *Initial Vocabulary*.

mania, Normania, Ciunmania, Acarnania, Campania, Hispania, Pomerania, Afrania, Urania, Bassania, Actania, Edetania, Lalestania, Occitania, Ossigitania, Mauritania, Lusitania, Titania, Sextiania, Alentania, Contestania, Mevania, Lithuania, Transilvania, Azania, Ænia, Actænia, Aberdenia, Ischenia, Tyrrenia, Parthenia, Diogenia, Menia, Achæmenia, Armenia, Nenia, Nœnia, Poenia, Cebrenia, Senia, Arnagna, Signia, Albinia, Lacinia, Diuia, Sardinia, Fulginia, Virginia, Bechinia, Machlinia, Cimibia, Eleusinia, Tinia, Lavinia, Mervinia, Lamnia, Lyceunia, Polyhymnia, Alemannia, Britannia, Fescennia, Aonia, Lycaonia, Chaonia, Catalonia, Laconia, Glasconia, Adonia, Macedonia, Marcedonia, Caledonia, Mygdonia, Aidonia, Asidonia, Posidonia, Abbendonia, Herdonia, Laudonia, Cydonia, Mæonia, Pæonia, Pelagonia, Paphlagonia, Aragonia, Antigonia, Sithonia, Ionia, Agrionia, Avalonia, Aquilonia, Apollonia, Colonia, Polonia, Populonia, Vetulonia, Babylonia, Acmonia, Æmonia, Hæmonia, Tremonia, Ammonia, Harmonia, Codanonia, Simonia, Pannonia, Bononia, Lamponia, Pomponia, Cronia, Feronia, Sophronia, Petronia, Antronia, Duronia, Turonia, Cæsonia, Ausonia, Latonia, Tritonia, Boltonia, Ultonia, Hantonia, Vintonia, Wintonia, Bistonia, Plutonia, Favonia, Sclavonia, Livonia, Arvonia, Saxonia, Exonia, Sicyonia, Narnia, Sarnia, Dorebernia, Hibernia, Cliternia, Lindisfornia, Vigornia, Wigornia, Liburnia, Calphurnia, Saturnia, Pornia, Daunia, Ceraunia, Acroceraunia, Junia, Clunia, Neptunia, Ercynia, Bithynia, Macrynia.

O I A

Accent the Antepenultimate.

Latöia.

P I A

Accent the Antepenultimate.

Apia, Salopia, Manapia, Messapia, Asclipia, Lampia, Olympia, Ellopia, Dolopia, Cœnopia, Cecropia, Mopsopia, Appia, Lappia, Oppia, Luppia, Antuerbia.

R I A

Accent the Penultimate.

Daria.

Accent the Antepenultimate.

Aira, Baria, Fabaria, Columbaria, Barbaria, Caria, Ficaria,

Calcaria, Sagaria, Megaria, Hungaria, Pharia, Salaria, Hilaria, Allaria, Mallaria, Sigillaria, Anguillaria, Samaria*, Palmaria, Planaria, Enaria, Mænaria, Gallinaria, Asinaria, Carbonaria, Chaunaria, Colubraria, Agraria, Diocæsaria, Pandataria, Catoria, Nivaria, Antiquaria, Cervaria, Petuaria, Argentuaria, Calabria, Cantabria, Cambria, Sicambria, Mesembria, Fimbria, Umbria, Cumbria, Selymbria, Abobria, Amagetobria, Trinaria, Teucria, Molycria, Adria, Hadria, Geldria, Andria, Scamandria, Anandria, Cassandria, Alexandria, Æria, Egeria, Aeria, Faberia, Iberia, Celtiberia, Luceria, Nuceria, Ægeria, Ætheria, Eleutheria, Pieria, Aleria, Valeria, Ameria, Numeria, Neria, Casperia, Cesperia, Hesperia, Hyperia, Seria, Fabrateria, Compulteria, Asteria, Anthesteria, Faveria, Lhœgria, Iria, Liria, Equiria, Oschoforia, Daphnephoria, Themophoria, Anthephoria, Chilmoria, Westmoria, Eupatoria, Anactoria, Victoria, Prætoria, Arria, Atria, Eretria, Feltria, Conventria, Bodotria, Cenotria, Cestria, Cicestria, Circestria, Thalestria, Istria, Austria, Industria, Tablustria, Uriia, Calauria, Isauria, Curia, Duria, Manduria, Furia, Liguria, Remuria, Etruria, Hettruria, Turia, Apaturia, Bæturia, Beturia, Asturia, Syria, Cœlesyria, Cœlosyria, Leucosyria, Assyria.

S I A†*Accent the Antepenultimate.*

Asia, Chiadasia, Lasia, Seplasia, Amasia, Aspasia, Therasia, Agirasia, Austrasia, Anastasia, Arbsia, Æsia, Cæsia, Mæsia, Ædesia, Artemesia, Magnesia, Mœsia, Merpesia, Ocresia, Euphratesia, Artesia, Suesia, Bisia, Calisia, Provisia, Hortensia, Chenobosia, Leucosia, Pandosia, Theodosia, Arachosia, Orthosia, Rosia, Thesprosia, Sosia, Lipsia, Nupsia, Persia, Nursia, Tolassia, Cephissia, Russia, Blandusia, Clusia, Ampelusia, Anthemusia, Acherusia, Perusia, Bysia, Sicensia, Mysia, Dionysia.

T I A*Accent the Antepenultimate.*

Sabatia, Ambatia, Latia, Calatia, Galatia, Collatia, Dalmatia,

* For the accent of this word and *Alexandria*, see Rule 30, prefixed to the *Initial Vocabulary*.

† The *s* in this termination, when preceded by a vowel, ought always to be sounded like *zh*, as if written *Amazhia*, *Aspazhia*, &c. *Asia*, *Theodosia*, and *Sosia*, seem to be the only exceptions.—See *Principles of English Pronunciation*, No. 453, prefixed to the *Critical Pronouncing Dictionary of the English Language*.

Sarmatia, Egnatia, Aratia, Alsatia, Actia, Cætia, Rhætia, Anætia, Vicetia, Peucetia, Pometia, Anetia, Clampetia, Lucretia, Cyretia, Setia, Lutetia, Helvetia, Uzeta, Phiditia, Angitia, Androditia, Sulpitia, Naritia, Delgovitia, Baltia, Bantia, Brigantia, Murgantia, Almantia, Numantia, Aperantia, Constantia, Placentia, Picentia, Lucentia, Fidentia, Digentia, Morgentia, Valentia, Pollentia, Polentia, Terentia, Florentia, Laurentia, Consentia, Potentia, Faventia, Confluentia, Liquentia, Druentia, Quintia, Pontia, Acherontia, Alisontia, Moguntia, Scotia, Boeotia, Scaptia, Martia, Tertia, Sebastia, Babastia, Adrastia, Bestia, Modesta, Segestia, Orestia, Charistia, Ostia, Brattia, Acutia, Minutia, Cossutia, Tutia, Clytia, Narytia.

V I A

Accent the Antepenultimate.

Candavia, Blavia, Flavia, Menavia, Scandinavia, Aspavia, Moravia, Warsavia, Octavia, Juvavia, Ævia, Cendevia, Menevia, Suevia, Livia, Trivia, Urbessalvia, Sylvia, Moscovia, Segovia, Gergovia, Nassovia, Cluvia.

X I A

Accent the Antepenultimate.

Brixia, Cinxia.

Y I A

Accent the Penultimate.

Ilithyia*, Orithyia.

Z I A

Accent the Antepenultimate.

Sabazia, Alyzia.

A L A

Accent the Penultimate.

Ahala, Messala.

Accent the Antepenultimate.

Abala, Gabala, Castabala, Onobala, Triocala, Crocalia, Abdala, Dædala, Bucephala, Ablijah, Astyphala, Mænala, Avala.

* The vowels *ia* in these words must be pronounced distinctly in two syllables, as if written *Ii-i-th-e-e'-ah*, *O-ri-th-e-e'-ah*; the penultimate syllable pronounced as the noun *eye*.

C L A

Accent either the Penultimate or Antepenultimate syllable.
Amicla.

E L A

Accent the Penultimate.

Arbela (in Persia), Acela, Adela, Suadela, Mundela, Philomela, Amstela.

E L A

Accent the Antepenultimate.

Arbela (in Sicily).

O L A

Accent the Antepenultimate.

Publicola, Anionicola, Junonicola, Neptunicola, Agricola, Baticola, Leucola, Æola, Abrostola, Scævola.

U L A

Accent the Antepenultimate.

Abula, Trebula, Albula, Carbula, Callicula, Saticula, Adula, Acidala, Ægula, Caligula, Artigula, Longula, Ortopula, Merula, Casperula, Asula, Æspa, Fœsula, Sceptesula, Sceptensula, Insula, Vitula, Vistula.

Y L A

Accent the Penultimate.

Idyla, Massyla.

Accent the Antepenultimate.

Abyla.

AMA EMA IMA OMA UMA YMA

Accent the Penultimate.

Cynossema, Aroma, Narracustoma.

Accent the Antepenultimate.

Pandama, Abderama, Asama, Uxama, Acema, Obrima, Perima, Certima, Boreostoma, Decuma, Didyma, Hierosolyma, Æsyma.

A N A

Accent the Penultimate.

Albana, Pandana, Trajana, Marciana, Diana, Sogdiana, Dran-giana, Margiana, Aponiana, Pomponiana, Trojana, Copiana, Mariana, Drusiana, Susiana, Statiana, Glottiana, Viana, Alana, Crococalana, Eblana, Ælana, Amboglana, Vindolana, Quercu-lana, Querquetulana, Amana, Almana, Comana, Mumana, Bar-pana, Clarana, Adrana, Messana, Catana, Accitana, Astigitan-a, Zeugitana, Meduana, Malvana, Cluana, Novana, Equana.

A N A

Accent the Antepenultimate.

Abana, Fricana, Concana, Adana, Cispadana, Sagana, Ach-ana, Leuphana, Hygiana, Drepana, Barpania, Ecbatana, Catana, Sequana, Cyana, Tyana.

E N A

Accent the Penultimate.

Labena, Characena, Medena, Fidena, Aufidena, Ageena, Comagena, Dolomena, Capena, Cæsena, Messena, Artena.

Accent the Antepenultimate.

Phœbigena, Graphigena, Aciligena, Ignigena, Junonigena, Opigena, Nysigena, Boetigena, Trojugena, Ægosthena, Alena, Helena, Pellen-a, Porsena, Atena, Polyxena, Theoxena.

I N A *

Accent the Penultimate.

Arabina, Acina, Cloacina, Tarracina, Cluacina, Coecina, Ricina, Runcina, Cercina, Lucina, Erycina, Acradina, Achra-dina, Ægina, Bachina, Acanthina, Messalina, Catalina, Fascelina, Mechлина, Tellina, Callina, Medullina, Cleobulina, Tutulina, Cænina, Cenina, Antonina, Heroina, Apina, Cisalpina, Trans-alpina, Agrippina, Abarina, Carina, Larina, Camarina, Sabrina, Phalacrina, Acerina, Lerina, Camerina, Terina, Jamphorina, Caprina, Myrina, Casina, Felsina, Abusina, Eleusina, Atina, Catina, Metina, Libitina, Maritina, Libentina, Adrumentina,

* Every word of this termination with the accent on the penultimate syllable, has the *i* pronounced as the noun *eye*.—See Rules 1, 3, and 4, prefixed to the *Initial Vocabulary*.

Ferentina, Aventina, Aruntina, Potina, Palæstina, Mutina, Flavina, Levina.

Accent the Antepenultimate.

Acina, Fascellina, Proserpiua, Asina, Sarsina.

O N A

Accent the Penultimate.

Abona, Uxacona, Libisocona, Usocona, Saucona, Dodona, Scardona, Adeona, Aufona, Salona, Bellona, Duellona, Æmona, Cremona, Artemona, Salmona, Homona, Pomona, Flanona, Ænona, Hippona, Narona, Aserona, Angerona, Verona, Matrona, Æsona, Latona, Antona, Dertona, Ortona, Cortona, Alvona, Axona.

U N A

Accent the Antepenultimate.

Ituna.

O A

Accent the Penultimate.

Aloa..

Accent the Antepenultimate.

Anchoa.

IPA OPA UPA

Accent the Penultimate.

Argyripa, Europa, Catadupa.

A R A

Accent the Penultimate.

Abdara.

Accent the Antepenultimate.

Abara, Acara, Imacara, Accara, Cadara, Gadara, Abdara, Megara, Machara, Imachara, Phalara, Cinara, Cynara, Lipara, Lupara, Isara, Patara, Mazara.

CRA DRA

Accent the Antepenultimate.

Lepteacra, Charadra, Clepsydra.

E R A

Accent the Penultimate.

Abdera, Andera, Cythera (the island Cerigo, near Crete).

Accent the Antepenultimate.

Libera, Glycera, Acadara, Jadera, Abdera, Andera, Aliphera, Cythera (the city of Cyprus), Hiera, Cremera, Cassara.

G R A

Accent the Antepenultimate.

Tanagra, Beregra.

H R A

Accent the Penultimate.

Libethra.

I R A

Accent the Penultimate.

Daira, Thelaira, Stagira, Ægira, Deianira, Metanira, Thyatira.

Accent the Antepenultimate.

Cybira.

O R A

Accent the Penultimate.

Pandora, Aberdora, Aurora, Vendesora, Windesora.

Accent the Antepenultimate.

Ebora.

T R A

Accent the Penultimate.

Cleopatra.

Accent the Antepenultimate.

Exætra, Lacopetra, Triquetra.

U R A

Accent the Penultimate.

Cabura, Ebura, Æbura, Balbura, Subera, Pandura, Baniura, Asura, Lesura, Isura, Cynosura, Lactura, Astura.

Y R A

Accent the Penultimate.

Ancyra, Cercyra, Corcyra, Lagyra, Palmyra*, Cosyra, Ten-tyra.

Accent the Antepenultimate.

Laphyra, Glaphyra, Philyra, Cebrya, Anticyra.

A S A

Accent the Antepenultimate.

Abasa, Banasa, Dianasa, Harpasa.

E S A I S A O S A

Accent the Penultimate.

Ortogesa, Ålesa, Halesa, Namesa, Alpesa, Berresa, Mentesa, Amphisa, Elisa, Tolosa, Ærosa, Dertosa, Cortuosa.

U S A Y S A

Accent the Penultimate.

Pharmacusa, Pithecusa, Nartecusa, Phoenicusa, Celadusa, Padusa, Lopadusa, Medusa, Eleusa, Creusa, Lagusa, Elaphusa, Agathusa, Marathusa, Æthusa, Phoethusa, Arethusa, Ophiusa, Elusa, Cordilusa, Drymusa, Eranusa, Ichnusa, Colpusa, Aprusa, Cissusa, Scotusa, Dryusa, Donysa.

A T A

Accent the Penultimate.

Braccata, Adadata, Rhadata, Tifata, Tiphata, Crotoniata, Alata, Amata, Acimata, Comata, Sarmata, Napata, Demarata, Quadrata, Orata, Samosata, Armosata, Cengavata, Artaxata.

Accent the Antepenultimate.

Chærestrata.

E T A I T A O T A U T A

Accent the Penultimate.

Æta, Caieta, Moneta, Demareta, Myrteta, Herbita, Areopagita, Melita, Abderita, Artemita, Stagirita, Uzita, Phthiotia, Epirota, Contributa, Cicuta, Aluta, Matuta.

* *Palmyra*.— See this word in the *Initial Vocabulary*.

Accent the Antepenultimate.

Damocrita, Emerita.

AVA EVA IVA

Accent the Penultimate.

Clepidava, Abragava, Calleva, Geneva, Areva, Atteva, Luteva, Galliva.

Accent the Antepenultimate.

Batava.

U A

Accent the Antepenultimate.

Accua, Addua, Hedua, Heggua, Armua, Capua, Februa, Achrua, Palatua, Flatua, Mantua, Agamzua.

Y A

Accent the Antepenultimate.

Libya, Zerolibya, Æthya, Carya, Marsya.

AZA EZA OZA

Accent the Penultimate.

Abaraza, Mieza, Baragoza.

A E

Accent the Antepenultimate.

Nausicaë, Pasiphaë.

BÆ CÆ

Accent the Penultimate.

Maricæ.

Accent the Antepenultimate.

Colubæ, Vaginiacæ, Carmocæ, Oxydracæ, Gallicæ, Hieronicæ, Coricæ, Anticæ, Odrycæ.

A D Æ

Accent the Antepenultimate.

Æneiadæ, Bacchiadæ, Scipiadæ, Battiadæ, Thestiadæ.

IDÆ UDÆ

Accent the Penultimate.

Proclidæ, Basilidæ, Oreatidæ, Ebudæ, Æbudæ.

Accent the Antepenultimate.

Labdacidæ, Seleucidæ, Adrymachidæ, Branchidæ, Pyrrhidæ, Basiliidæ, Romulidæ, Numidæ, Dardanidæ, Borysthenidæ, Ausonidæ, Cecropidæ, Gangaridæ, Marmaridæ, Tyndaridæ, Druidæ.

ÆÆ EÆ FÆ GÆ HÆ*Accent the Penultimate.*

Achææ, Platææ, Napææ, Allifæ.

Accent the Antepenultimate.

Diomedæ, Cyaneæ, Cenchreæ, Capreæ, Plateæ, Callifæ, Latobrigæ, Lapithæ.

IÆ**Accent the Antepenultimate.*

Baiæ, Graiæ, Stabiæ, Ciliciæ, Cerciæ, Besidiæ, Rudiæ, Taphiæ, Versaliæ, Ficeliæ, Encheliæ, Clœliæ, Cutiliæ, Esquiliæ, Exquiliæ, Formiæ, Volcaniæ, Araniæ, Armeniæ, Britaniæ, Boconiæ, Chelidoniiæ, Pioniæ, Gemoniæ, Xyniæ, Ellopiæ, Herpiæ, Caspiæ, Cuniculariæ, Canariæ, Purpurariæ, Chabriæ, Feriæ, Laboriæ, Emporiæ, Caucasiæ, Vespasiæ, Corasie, Prasiæ, Ithacesiæ, Gymnesiæ, Etesiæ, Gratiæ, Venetiæ, Piguntiæ, Selinuntiæ, Sestiaæ, Cottiaæ, Landaviaæ, Harpyiæ.

LÆ MÆ*Accent the Antepenultimate.*

Pialæ, Agagamalæ, Apsilæ, Apenninicolæ, Æquicolæ, Apiolæ, Epipolæ, Bolbulæ, Anculæ, Fulfulæ, Fusulæ, Carsulæ, Latulæ, Thermopylæ, Acrocomæ, Achomæ, Solymæ.

ANÆ ENÆ*Accent the Penultimate.*

Africanæ, Clodianæ, Valentianæ, Marianæ, Valentianæ, Sextianæ, Cumanaæ, Adiabenæ, Mycenæ, Fregenæ, Sophenæ, Atheneæ, Hermathenæ, Mitylenæ, Acesamenæ, Achmenæ, Clas-somenæ, Camoenæ, Convenæ.

Accent the Antepenultimate.

Apenninigenæ, Faunigenæ, Ophiogenæ.

* See Rule 4 of the *Initial Vocabulary*.

INÆ ONÆ UNÆ ZOÆ

Accent the Penultimate.

Salinæ, Calaminæ, Agrippinæ, Carinæ, Taurinæ, Philistinæ,
Cleonæ, Vennonæ, Oonæ, Vacunæ, Androgunæ, Abzoæ.

IPÆ UPÆ

Accent the Antepenultimate.

Centuripæ, Rutupæ.

ARÆ ERÆ UBRÆ YTHRÆ ORÆ ATRÆ ITRÆ

Accent the Penultimate.

Adiabaræ, Andaræ, Ulubræ, Budoræ, Alachoræ; Coatræ,
Velitræ.

Accent the Antepenultimate.

Eleutheræ, Bliteræ, Erythræ, Pylagoræ.

ASÆ ESÆ USÆ

Accent the Penultimate.

Syracusæ, Pitheciusæ, Pityusæ.

Accent the Antepenultimate.

Pagasæ, Acesæ.

ATÆ ETÆ

Accent the Penultimate.

Mæatæ, Abrincatæ, Lubeatæ, Docleatæ, Pheneatæ, Aca-
peatæ, Magatæ, Olciniatæ, Crotoniatæ, Galatæ, Arelatæ, Hylatæ,
Arnatæ, Iaxamatæ, Dalmatæ, Sauromatæ, Exomatæ, Abrimatæ,
Fortunatæ, Asampatæ, Cybiratæ, Vasatæ, Circetæ, Æsymnetæ,
Agapetæ, Aretæ, Diaparetæ.

Accent the Antepenultimate.

Thyroagetæ, Massagetæ, Aphetæ, Denseletæ, Cœletæ, De-
metæ.

ITÆ OTÆ UTÆ YTÆ

Accent the Penultimate.

Ascitæ, Abraditæ, Achitæ, Aboniteichitæ, Accabacotichitæ,
Arsagalitæ, Avalitæ, Phaselitæ, Brullitæ, Hierapolitæ, Anto-
niopolitæ, Adriaupolitæ, Metropolitæ, Dionysopolitæ, Adulitæ,

Elamitæ, Bomitæ, Tomitæ, Scenitæ, Pionitæ, Agravonitæ, Agonitæ, Sybaritæ, Daritæ, Opharitæ, Dassaritæ, Nigritæ, Oritæ, Aloritæ, Tentyritæ, Galeotæ, Limniotæ, Estiotæ, Ampreutæ, Alutæ, Troglodytæ, or Troglod'ytæ.

IVÆ OVÆ UÆ YÆ*

Accent the Penultimate.

Durcabrivæ, Elgovæ, Durobrovæ.

Accent the Antepenultimate.

Mortuæ, Halicyæ, Phlegyæ, Bithyæ, Ornithyæ, Milyæ, Minyæ.

O B E

Accent the Antepenultimate.

Deiphobe, Niobe.

ACE ECE ICE OCE YCE

Accent the Penultimate.

Phœnices, Berenice, Aglaonice, Stratonice.—See Rule 30.

Accent the Antepenultimate.

Candace, Phylace, Canace, Mirace, Artace, Allebece, Alopece, Laodice, Agnodice, Eurydice, Pyrrhice, Helice, Gallice, Illice, Demodice, Sarmatice, Erectice, Getice, Cymodoce, Agoce, Harpalyce, Eryce.

E D E

Accent the Penultimate.

Agamede, Perimede, Alcimede.

Æ E

Accent the Penultimate.

Ææe.

NEE AGE

Accent the Antepenultimate.

Cyanee, Lalage.

* The termination of *yæ*, with the accent on the preceding syllable, must be pronounced as two similar letters; that is, as if spelt *Halic-e-e*, *Min-e-e*, &c. See Rule 4 of the *Initial Vocabulary*.

ACHE ICHE YCHE*Accent the Antepenultimate.*

Ischomache, Andromache, Canache, Doliche, Eutychie.

PHE THE*Accent the Antepenultimate.*

Anaphe, Psamathe.

I E*Accent the Penultimate.*

Gargaphie*, Uranie, Meminie Asterie, Hyrie, Parrhasie, Clytie.

ALE ELE ILE OLE ULE YLE*Accent the Penultimate.*

Neobule, Eubule, Cherdule, Eriphyle.

Accent the Antepenultimate.

Acale, Hecale, Mycale, Megale, Omphale, Æthale, Novendiale, Ægiale, Auchiale, Myrtale, Ambarvale, Hyale, Euryale, Cybele, Nephele, Alele, Semele, Perimèle, Pœcile, Affile, Cœphile, Iole, Omole, Homole, Phidyle, Strongyle, Chthonophyle, Deipyle, Eurypile.

AME IME OME YME*Accent the Antepenultimate.*

Apame, Inarime, Ithome, Amymome, Enome, Amphinome, Laonome, Hyلونome, Eurynome, Didyme.

A N E*Accent the Penultimate.*

Mandane, Æane, Anthane, Achriane, Anane, Drepene, Acrabatane, Eutane, Roxane.

Accent the Antepenultimate.

Taprobane, Cyane, Pitane.

* The i in the penultimate syllables of the words, not having the accent, must be pronounced like e. This occasions a disagreeable hiatus between this and the last syllable, and a repetition of the same sound; but at the same time is strictly according to rule.—See Rule 4 of the *Initial Vocabulary*.

E N E

Accent the Penultimate.

Acabene, Bubacene, Damascene, Chalcidene, Cisthene, Alcisthene, Parthiene, Priene, Poroselene, Pallene, Tellene, Cyllene, Pylene, Mitylene, Æmene, Laonomene, Ismene, Dindymene, Osrhoëne, Troëne, Arene, Autocrene, Hippocrene, Pirene, Cyrene, Pyrene, Capissene, Atropatene, Corduene, Syene.

Accent the Antepenultimate.

Helene, Dynamene, Depamene, Nyctimene, Idomene, Mel-pomene, Anadyomene, Armene.

I N E

Accent the Penultimate.

Sabine, Carcine, Trachine, Alcauthine, Neptunine, Larine, Nerine, Irine, Barsine, Bolbetine.

Accent the Antepenultimate.

Asine.

ONE YNE

Accent the Penultimate.

Methone, Ithone, Dione, Porphyrione, Acrisione, Alone, Halone, Corone, Torone, Thyone, Bizone, Delphyne.

Accent the Antepenultimate.

Mycone, Erigone, Persephone, Tisiphone, Dejone, Pleione, Chione, Ilione, Hermione, Herione, Commone, Mnemosyne, Sophrosyne, Euphrosyne.

O E (in two syllables)

Accent the Antepenultimate.

Amphirhoe, Alcathoe, Alcithoe, Amphithoe, Nausithoe, Lao-thoe, Leucothoe, Cymothoe, Hippothoe, Alyxothoe, Myrioë, Pholoe, Soloe, Sinoë, Ænuoe, Arsinoë, Lysiñoë, Antinoë, Leu-conoe, Theonoe, Philonoe, Phæmonoe, Autonoe, Polynoe, Beroe, Meroe, Peroe, Ocyroe, Abzoe.

APE OPE

Accent the Antepenultimate.

Iotape, Rhodope, Chalciope, Candiope, Æthiope, Calliope,

Liriope, Cassiope, Alope, Agalope, Penelope, Parthenope, Sinope, Erope, Merope, Dryope.

ARE IRE ORE YRE

Accent the Penultimate.

Lynaire.

Accent the Antepenultimate.

Becare, Tamare, ~~M~~quare, Terpsichore, Zephyre, Apyre.

E S E

Accent the Antepenultimate.

Melese, Temese.

ATE ETE ITE OTE YTE TYE.

Accent the Penultimate.

Ate, Reate, Teate, Arelate, Admete, Arete, Aphrodite, Amphitrite, Atabyrite, Percote, Pactye.

Accent the Antepenultimate.

Hecate, Condiate, Automate, Taygete, Nepete, Anaxarete, Hippolyte.

AVE EVE

Accent the Penultimate.

Agave.

Accent the Antepenultimate.

Nineve.

LAI* NAI (in two syllables)

Accent the Penultimate.

Acholai.

Accent the Antepenultimate.

Danai.

B I

Accent the Antepenultimate.

Acibi, Abnobi, Attubi.

A C I

Accent the Antepenultimate.

Segontiaci, Mattiaci, Amaci, ~~A~~enaci, Bettovaci.

* For the final i in these words, see Rule the 4th of the *Initial Vocabulary*.

A CI I CI O CI U CI*Accent the Penultimate.*

Rauraci, Albici, Labici, Acedici, Palici, Mariici, Medomatrici, Raurici, Arevici, Triboci, Aruci.

Accent the Antepenultimate.

Callaici, Vendelici, Academici, Arecomici, Hernici, Cynici, Stoici, Opici, Nassici, Aduatici, Atuatici, Peripatetici, Cettici, Avantici, Xystici, Lavici, Triboci, Amadoci, Bibroci.

ODI YDI*Accent the Penultimate.*

Borgodi, Abydi.

Æ I*Accent the Penultimate.*

Sabæi, Vaccæi, and so of all words which have a diphthong in the penultimate syllable.

E I (in two syllables)*Accent the Antepenultimate.*

Lapidei, Candei, Agandei, Amatheci, Elei, Canthlei, Euganei, Enei, Mandarei, Hyperborei, Carastasei, Pratei.

G I*Accent the Antepenultimate.*

Acridophagi, Agriophagi, Chelomophagi, Andropophagi, Anthropophagi, Lotophagi, Struthophagi, Ichthyophagi, Decem-pagi, Novempagi, Artigi, Alostigi.

CHI THI*Accent the Antepenultimate.*

Heniochi, Ænochi, Henochi, Ostrogothi.

I I**Accent the Antepenultimate.*

Abii, Gabii, and all words of this termination.

* See Rule 3 and 4 of the Initial Vocabulary.

ALI ELI ILI OLI ULI YLI

Accent the Antepenultimate.

Abali, Vandali, Acephali, Cynocephali, Macrocephali, Attali, Alontegeceli, Garoceli, Monosceli, Igilgili, Æquicoli, Carseoli, Puteoli, Corioli, Ozoli, Atabuli, Græculi, Pediculi, Siculi, Piticuli, Anculi, Barduli, Varduli, Turduli, Foruli, Gætuli, Bastuli, Rutuli, Massesyli, Dactyli.

AMI EMI

Accent the Penultimate.

Apisami, Charidemi.

OMI UMI

Accent the Antepenultimate.

Cephalatomi, Astomi, Medioxumi.

A N I

Accent the Penultimate.

Albani, Cerbani, Æcanni, Sicani, Tuscani, &c., and all words of this termination, except Choani and Sequani, or such as are derived from words terminating in *anus*, with the penultimate short; which see.

E N I

Accent the Penultimate.

Agabeni, Adiabenii, Saraceni, Iceni, Laodiceni, Cyziceni, Uceni, Chaldeni, Abydeni, Comageni, Igeni, Quingeni, Cephenei, Tyrreni, Rutheni, Labieni, Alieni, Cileni, Cicimeni, Alapeni, Hypopeni, Tibareni, Agareni, Rufreni, Caraseni, Volseni, Bateni, Cordueni.

Accent the Antepenultimate.

Origeni, Apartheni, Antixeni.

I N I*

Accent the Penultimate.

Gabini, Sabini, Dulgibini, Basterbini, Peucini, Marrucini,

* When the accent is on the penultimate syllable, the i in the two last syllables is pronounced exactly like the noun *eye*; but when the accent is on the antepenultimate, the first i is pronounced like e, and the last like eye.—See Rule 3 and 4 of the *Initial Vocabulary*.

Lactucini, Otadini, Bidini, Udini, Caudini, Budini, Regini,
 Triocalini, Triumpilini, Magellini, Entellini, Canini, Menanini,
 Anagnini, Amiternini, Saturnini, Centuripini, Paropini, Irpini,
 Hirpini; Tibarini, Carini, Cetarini, Citarini, Illiberini, Acherini,
 Elorini, Assorini, Feltrini, Sutrini, Eburini, Tigurini, Cacyrini,
 Agyrini, Halesini, Otesini, Mosini, Abissini, Mossini, Clusini,
 Arusini, Reatini, Latini, Calatini, Collatini, Calactini, Ectini,
 Æegetini, Ergetini, Jetini, Aletini, Spoletini, Netini, Neretini,
 Setini, Bantini, Murgantini, Pallantini, Amantini, Numantini,
 Fidentini, Salentini, Colentini, Carentini, Verentini, Florentini,
 Consentini, Potentini, Faventini, Leontini, Acherontini, Sagun-
 tini, Haluntini, Ægyptini, Mamertini, Tricastini, Vestini, Faus-
 tini, Abrettini, Enguini, Inguini, Lanuvini.

Accent the Antepenultimate.

Lactucini, Gemini, Memini, Morini*, Torrini.

ONI UNI YNI

Accent the Penultimate.

Edoni, Aloni, Nemaloni, Geloni, Aqueloni, Abroni, Gorduni,
 Mariandyni, Magyni, Mogyni.

Accent the Antepenultimate.

Epigoni, Theutoni.

UPI

Accent the Penultimate.

Catadupi.

ARI ERI IRI ORI URI YRI

Accent the Penultimate.

Babari, Chomari, Agactari, Iberi, Celtiberi, Doberi, Algeri,
 Palemeri, Monomeri, Hermanduri, Dioscuri, Banuri, Paesuri,
 Agacturi, Zimyri.

Accent the Antepenultimate.

Abari, Tochari, Acestari, Cavari, Calabri, Cantabri, Digeri,

* Extremique hominum Morini, Rhenusque bicornis.

VIRG. Æn. vii. 727.

The Danes, unconquer'd offspring, march behind;

And Morini, the last of human kind.

DRYDEN.

Drugeri, Eleutheri, Crustumeni, Teneteri, Brutori, Suctari,
Treveri, Veragri, Treviri, Ephori, Pastophori.

USI YSI

Accent the Penultimate.

Hermandusi, Condrusi, Nerusi, Megabysi.

ATI ETI OTI UTI

Accent the Penultimate.

Abedati, Capellati, Ceroti, Thesproti, Carnuti.

Accent the Antepenultimate.

Athanati, Heneti, Veneti.

AVI EVI IVI AXI UZI

Accent the Penultimate.

Andecavi, Chamavi, Batavi, Pictavi, Suevi, Argivi, Achivi,
Coraxi, Abruzi.

U I

Accent the Antepenultimate.

Abascui, Ædui, Hedui, Vermandui, Bipeditui, Inui, Cas-
truminui, Essui, Abrincatui.

IBAL UBAL NAL QUIL

Accent the Penultimate.

Pronomal.

Accent the Antepenultimate.

Appibal, Hannibal, Asdrubal, Hasdrubal, Tanaquil.

AM IM UM

Accent the Penultimate.

Adulam, Ægipam, Aduram, Gerabum.

Accent the Antepenultimate.

Abarim.

UBUM ACUM ICUM OCUM

Accent the Penultimate.

Cornacum, Ternacum, Baracum, Camericum, Lobicum,

Avalicum, **A**ntricium, **T**rivictum, **N**ordovicum, **L**ongovicum,
Verovicum, **N**orvicum, **Britidovicum.**

Accent the Antepenultimate.

Cæcubum, Abodiacum, Tolpiacum, Bedriacum, Gessoriacum, Magontiacum, Mattiacum, Argentomacum, Olenacum Arenacum, Bremetonacum, Eboracum, Eburacum; Lampsacum, Nemetacum, Bellovacum, Agedicum, Agendicum, Glyconicum, Canopicum, Nericum, Massieum, Adriaticum, Sambenneticum, Balticum, Aventicum, Mareoticum, Agelocum.

E D U M I D U M

Accent the Antepenultimate.

Manduessedum, **A**lgidum.

Æ U M

Accent the Penultimate.

Lilybæum, **L**ycaum, and all words of this termination.

E U M

Accent the Penultimate.

Syllaceum, Lycedum, Sygèum, Amatheum, Glytheum, Didymeum, Prytaneum, Palanteum.

Accent the Antepenultimate.

Heracleum, **H**erculeum, **R**ataneum, **C**orineum, **A**quineum, **D**ictynneum, **P**anticapeum, **R**hœtum.

A G U M I G U M O G U M

Accent the Antepenultimate.

Noviomagum, **N**ivomagum, **A**drobigum, **D**ariorigum, **A**lk-brogum.

I U M

Accent the Antepenultimate.

Albium, **E**ugubium, **A**brucium, and all words of this termination.

A L U M E L U M I L U M O L U M Ü L U M

Accent the Antepenultimate.

Achialum, **A**celum, **O**celum, **C**orbilum, **G**lusiolum, **O**racu-

lum, Janiculum, Corniculum, Hetriculum, Uttriculum, Asculum, Tusculum, Angulum, Cingulum, Apulum, Trossulum, Batulum.

M U M

Accent the Penultimate.

Amstelodatum, Amstelrodatum, Novocomum, Cadomum.

Accent the Antepenultimate.

Lygdamum, Cisatum, Boiemum, Antrium, Auximum, Bergomum, Mentonomum.

A N U M

Accent the Penultimate.

Albanum, Halicanum, Arcanum, Æanum, Teanum, Trifanum, Stabeatum, Ambianum, Pompeianum, Tullianum, Formianum, Cosmianum, Boianum, Appianum, Bovianum, Mediolanum, Amanum, Aquisgranum, Trigisanum, Nuditatum, Usalitanum, Ucalitanum, Acoletanum, Acharitanum, Abziritanum, Argentanum, Hortanum, Anxanum.

Accent the Antepenultimate.

Apuscidanum, Hebromatum, Itanum.

E N U M

Accent the Penultimate.

Picenum, Calenum, Durolenum, Misenum, Volsenum, Darvenum.

Accent the Antepenultimate.

Olenum.

I N U M

Accent the Penultimate.

Urbinum, Sidicinum, Ticinum, Pucinum, Tridinum, Londinum, Aginum, Casilinum, Crustumineum, Apenninum, Sepinum, Arpinum, Aruspinum, Sarinum, Ocrium, Lucrinum, Camerinum, Laborinum, Petrinum, Taurinum, Casinum, Nemosinum, Cassinum, Atinum, Batinum, Ambiatinum, Petinum, Altinum, Salentinum, Tollentinum, Ferentinum, Laurentinum, Abrotinum, Inguinum, Aquinum, Nequinum.

O N U M*Accent the Penultimate.***Cabillonum, Garianonum, Duronum, Cataractonum.***Accent the Antepenultimate.***Ciconum, Vindonum, Britonum.****UNUM YNUM***Accent the Penultimate.*

Sagedunum, Lugdunum, Maridunum, Moridunum, Arcal-
dunum, Rigodunum, Sorbiadunum, Noviodunum, Melodunum,
Camelodunum, Axelodunum, Uxellodunum, Brannodunum,
Carodunum, Cæsarodunum, Tarodunum, Theodorodunum, Ebu-
rodunum, Nernantodunum, Belunum, Antematum, Andoma-
tunum, Maryandynum.

OUM OPUM YPUM*Accent the Penultimate.***Myrtöum, Europum.***Accent the Antepenultimate.***Pausilypum.****A R U M***Accent the Penultimate.*

Agarum, Belgarum, Nympharum, Convenarum, Rosarum,
Adulitarum, Celtarum.

ABRUM UBRUM*Accent the Penultimate.***Velabrum, Vernodubrum.***Accent the Antepenultimate.***Artabrum.****E R U M***Accent the Antepenultimate.***Caucoliberum, Tuberum.****AFRUM ATHRUM***Accent the Penultimate.***Venafrum.**

Accent the Antepenultimate.

Barathrum.

I R U M

Accent the Penultimate.

Muzirum.

O R U M

Accent the Penultimate.

Cermorum, Ducrocortorum.

Accent the Antepenultimate.

Dorostorum.

E T R U M

Accent either the Penultimate or Antepenultimate.

Celetrum.

U R U M

Accent the Penultimate.

**Alaburum, Ascurum, Lugdurum, Marcodurum, Lactodurum,
Octodurum, Divojurum, Silurum, Saturum.**

Accent the Antepenultimate.

Tigurum.

I S U M O S U M

Accent the Penultimate.

Alisum, Amisum, Janosum.

A T U M E T U M I T U M O T U M U T U M

Accent the Penultimate.

**Atrebatum, Calatum, Argentoratum, Mutistratutum, Eloctum,
Quercetum, Caletum, Spoletum, Vallisoletum, Toletum,
Ulmetum, Adrumetum, Tunetum, Eretum, Accitum, Duro-
litum, Corstopitum, Abritum, Neritum, Augustoritum, Nau-
crotitum, Complutum.**

Accent the Antepenultimate.

Sabbatum.

A V U M I V U M Y U M

Accent the Penultimate.

Gandavum, Symbrium.

Accent the Antepenultimate.

Coccyum, Engyum.

MIN AON ICON

Accent the Penultimate.

Helicaon, Lycaon, Machaon, Dolichaon, Amithaon, Didymaon, Hyperaon, Hicetaon.

Accent the Antepenultimate.

Salamin, Rubicon, Helicon.

ADON EDON IDON ODON YDON

Accent the Penultimate.

Calcedon, Chalcedon, Carchedon, Anthedon, Aspledon, Sarpedon, Thermodon, Abydon.

Accent the Antepenultimate.

Celadon, Alcimedon, Amphimedon, Laomedon, Hippomedon, Oromedon, Antomedon, Armedon, Eurymedon, Calydon, Amydon, Corydon.

EON EGON

Accent the Penultimate.

Pantheon, Deileon, Achilleon, Aristocreon.

Accent the Antepenultimate.

Aleon, Pitheleon, Demoleon, Timoleon, Anacreon, Timocreon, Ucaleon.

APHON EPHON IPHON OPHON

Accent the Antepenultimate.

Agalaphon, Chærephon, Ctesiphon, Antiphon, Colophon, Demophon, Xenophon.

T H O N

Accent the Antepenultimate.

Agathon, Acroathen, Marathon, Phaethon, Phlegethon, Pyriphlegithon, Arethon, Aerithon.

ION

Accent the Penultimate.

Pandion, Sandion, Echion, Alphion, Amphion, Ophion, Methion, Arion, Oarion, Ærion, Hyperion, Orion, Asion, Metion, Axion, Ixion.

Accent the Antepenultimate.

Albion, Phocion, Cephaledion, Ægion, Brigion, Adobogion, Brygion, Moschion, Calathion, Emathion, Amethion, Anthion, Erothion, Python, Deucalion, Dædalion, Sigalion, Ethalion, Ereuthalion, Pigmalion, Pygmalion, Cemelion, Pelion, Pteliion, Ilion, Bryllion, Cromion, Endymion, Milanion, Athenion, Böion, Apion, Dropion, Appion, Noskopion, Aselelarion, Acrion, Chimerion, Hyperion, Asterion, Dorion, Euphorion, Porphyriion, Thyrion, Jasion, Æsion, Hippocration, Stration, Action, Ætion, Metion, Æantion, Pallantion, Dotiou, Theodotion, Eretion, Sotion, Nephestion, Philistion, Polytion, Ornytion, Eurytion, Dionzion.

LON MON NON OON PON RON PHRON*Accent the Penultimate.*

Philemon, Criumetopon, Caberon, Dioscoron, Cacipron.

Accent the Antepenultimate.

Ascalon, Abylon, Babylon, Telamon, Ademon, Ægemon, Pameleon, Ardemon, Hieromnemon, Artemon, Abarimon, Oromenon, Alcamenon, Tauromenon, Deiccoön, Democoon, Laocoön, Hippocoön, Demophoön, Hippothoön, Acaron, Accaron, Paparon, Acheron, Apterion, Daiptoron, Chersephron, Aleiphrone, Lycophron, Euthyphron.

SON TON YON ZON*Accent the Penultimate.*

Theogiton, Aristogiton, Polygiton, Deltaton.

Accent the Antepenultimate.

Themison, Abaton, Aciton, Aduliton, Sicyon, Cercyon, Ægyon, Cremmyon, Cromyon, Geryon, Alcetryon, Amphitryon, Amphictyon, Acazon, Amazon, Olizon, Amyzon.

ABO ACO ICO EDO IDO*Accent the Penultimate.*

Lampedo, Cupido.

Accent the Antepenultimate.

Arabo, Tarraco, Stilico, Macedo.

BEO LEO TEO

Accent the Antepenultimate.

Labeo, Aculeo, Buteo.

AGO IGO UGO

Accent the Penultimate.

Carthago, Origo, Verrugo.

PHO THO

Accent the Antepenultimate.

Clitipho, Agatho.

**BIO CIO DIO GIO LIO MIO NIO RIO SIO TIO VIO
XIO**

Accent the Antepenultimate.

Arabio, Corbio, Navilubio, Senecio, Diomedio, Regio, Phrygio, Bambalio, Ballio, Caballio, Ansellio, Pollio, Sirmio, Formio, Phormio, Anio, Parmenio, Avenio, Glabrio, Acrio, Curio, Syllaturio, Occasio, Vario, Aurasio, Secusio, Verclusio, Natio, Ultio, Deventio, Versontio, Divio, Oblivio, Petovio, Alexio.

CLO ILO ULO UMO

Accent the Antepenultimate.

Chariclo, Corbilo, Corbulo, Æpulo, Bætulo, Castulo, Anumo, Lucumo.

ANO ENO INO

Accent the Penultimate.

Theano, Adramitteno.

Accent the Antepenultimate.

Barcino, Ruscino, Fruscino.

APO IPO

Accent the Antepenultimate.

Sisapo, Olyssipo.

ARO ERO*Accent the Penultimate.***Vadavero.***Accent the Antepenultimate.***Bessaro, Civaro, Tubero, Cicero, Hiero, Acimero, Cessero.****ASO ISO***Accent the Penultimate.***Carcaso, Agaso, Turiaso, Aliso, Natiso.****ATO ETO ITO YO XO***Accent the Penultimate.***Enyo, Polyxo.***Accent the Antepenultimate.***Erato, Derceto, Capito, Siccilissito, Amphitryo.****BER FER GER TER VER***Accent the Penultimate.***Mfeleager, Elaver.***Accent the Antepenultimate.***Calaber, Mdeiber, Noctifer, Tanager, Antipater, Marspater,
Diespiter, Marspiter, Jupiter.****AOR NOR POR TOR ZOR***Accent the Penultimate.***Chrysaor, Alcanor, Bianor, Euphranor, Alcenor, Agenor,
Agapenor, Elpenor, Rhetenor, Antenor, Anaxenor, Vindemiator,
Rhobetor, Aphetor.***Accent the Antepenultimate.***Marcipor, Lucipor, Numitor, Albumazor, or Albumazar.****BAS DAS EAS GAS PHAS***Accent the Penultimate.***Alebas, Augeas (king of Elis), Æneas, Oreas, Symplegas.***Accent the Antepenultimate.***Dotadas, Cercidas, Lucidas, Timäichidas, Alcidamidas,**

Charmidas, Leonidas, Aristonidas, Pelopidas, Mnasippidas, Theraidas, Diagoridas, Diphoridas, Antipatridas, Abantidas, Suidas, Crauxidas, Ardeas, Augeas (the poet), Eleas, Cineas, Cyneas, Boreas, Broteas, Acragas, Periphas, Acyphas.

IAS

Accent the Penultimate.

Ophias.

Accent the Antepenultimate.

Cæcias, Nicias, Cephalaedias, Phidias, Herodias, Cydias, Ephyreas, Pléias, Minyéias, Pelasgias, Antibacchias, Acrolochias, Archias, Adarchias, Arcathias, Agathias, Pythias, Pelias, Ilias, Damias; Scemias, Arsanias, Pausanias, Olympias, Appias, Agrippias, Chabrias, Tiberias, Terias, Lycorias, Pelorias, Demetrias, Dioscurias, Agasias, Phasias, Acesias, Agesias, Hegesias, Tiresias, Ctesias, Cephisia, Pausias, Prusias, Lyrias, Tysias, Ætias, Bitias, Critias, Abantias, Thoantias, Phaeonthias, Phæstias, Thestias, Phœstias, Sestias, Livias, Artaxias, Loxias.

LAS MAS NAS

Accent the Penultimate.

Acilas, Adulas, Mæcenas, Mœcenas (or, as Labbe says it ought to be written, Mæcenas), Fidenas, Arpinas, Larinas, Atunas, Adunas.

Accent the Antepenultimate.

Amiclas, Amyclas, Agekas, Apilas, Arcesilas, Acylas, Dorylas, Asylas, Acamas, Alcidamas, Iphidamas, Chersidamas, Praxidamas, Theodamas, Cleodamas, Therodamas, Thyodamas, Astydamas, Athamas, Garamas, Dicomas, Sarsinas, Sassinas, Pitinas.

OAS PAS RAS SAS TAS XAS YAS

Accent the Penultimate.

Bagoas, Canopas, Abradaras, Zonaras (as Labbe contends it ought to be), Epitheras, Abradatas, Jetas, Philetas, Dametas, Acritas, Eurotas, Abraxas.

Accent the Antepenultimate.

Teleboas, Chrysorrhœas, Agriopas, Triopas, Zonaras, Gyras, Chrysoceras, Mazeras, Chaboras, Orthagoras, Pythagoras, Diagoras, Pylagoras, Demagoras, Timagoras, Hermagoras,

Athenagoras, Xenagoras, Hippagoras, Stesagoras, Tisagoras, Telestagoras, Protagoras, Evagoras, Anaxagoras, Praxagoras, Ligoras, Athyras, Thamyras, Cinyras, Atyras, Apesas, Pietas, Felicitas, Liberalitas, Lentulitas, Agnitas, Opportunitas, Clari-tas, Veritas, Faustitas, Civitas, Archytas, Phlegyas, Milyas, Marsyas.

B E S

Accent the Antepenultimate.

Chalybes, Armenochalybes.

C E S

Accent the Penultimate.

Arbaces, Pharnaces, Samothraces, Arsaces, Phœnices, Liby-phœnices, Olympionices, Plistonices, Polynices, Ordovices, Lemovices, Eburovices.

Accent the Antepenultimate.

Axiaces, Astaces, Derbices, Ardices, Eleutherocilices, Cappo-doses, Eudoces, Bebryces, Mazyses.

A D E S

Accent the Antepenultimate.

Icades, Olcades, Arcades, Orcades, Carneades, Gorgades, Stoëchades, Lichades, Strophades, Laiades, Naiades, Alcibiades, Pleiades, Branchiades, Deliades, Heliades, Peliades, Oiliades, Naupliades, Juliades, Memmiades, Cleniades, Xeniades, Hunniades, Heliconiades, Acrisioniades, Telamonides, Limoniades, Acheloiades, Asclepiades, Asopiates, Crotopiades, Appiades, Thespiaades, Thariades, Otriades, Cyriades, Scyriades, Anchisiades, Dosiades, Lysiades, Nysiades, Dionysiaades, Menoëtiades, Miltiades, Abantiades, Atlantiades, Dryantiades, Laomedontiades, Phaeontiades, Laëtiades, Hephaestiades, Thestiades, Battades, Cyclades, Pylades, Demades, Nomades, Mænades, Echinades, Cispades, Chœrades, Sporades, Perisades, Hippotades, Sotades, Hyades, Thyades, Dryades, Hamadryades, Othryades.

E D E S

Accent the Penultimate.

Democedes, Agamedes, Palamedes, Archimedes, Nicomedes, Dionedes, Lycomedes, Cleomedes, Ganymedes, Thrasymedes,

I D E S

Accent the Penultimate.

Alcides, Lyncides, Tydides, Ægidès, Promethides, Nicar-
thides, Heracrides, Teleclides, Epiclides, Anticlides, Andro-
clides, Meneclides, Æclides, Cteseclides, Xenoclides, Char-
clides, Patroclides, Aristoclides, Euclides, Euryclides, Belides
 (singular), **Basilides, Nelides, Pelides, Æschylides, Ænides,**
Antigenides, Ænides, Lychnides, Amanoides, Japeronides,
Larides, Abderides, Atrides, Thesides, Aristides.

Accent the Antepenultimate.

Epichäides, Danäides, Lesbides, Labdacides, Æacides, Hyla-
cides, Phylacides, Pharacides, Imbracides, Myrmecides, Phœ-
nicides, Antalcides, Lyncides, Andocides, Ampycides, Thucy-
dides, Lelegeïdes, Tyrhœïdes, Pimpléïdes, Clymenïïdes, Mi-
nëïdes, Scyreïdes, Minyëïdes, Lagides, Harpagides, Lycur-
gides, Ogygides, Inachides, Lysimachides, Agatharchides, Ti-
marchides, Leulychides, Leontychides, Leotychides, Sisyphides,
Erethrides, Promethides, Cretides, Scythides, Æbalides,
Æthalides, Tantalides, Castalides, Mystalides, Phytalides, Te-
leclides, Meneclides, Æclides, Ctesiclides, Androclides, Eu-
clides, Euryclides, Belides (plural), Sicelides, Epimelides,
Cypselides, Anaxilides, Æolides, Eubulides, Phocylides, Pri-
mides, Potamides, Cnemides, Æsimides, Tolmides, Charmides,
Dardanides, Oceanides, Amanides, Titanides, Olenides, Achæ-
menides, Achimenides, Epimenides, Parmenides, Ismenides,
Eumenides, Sithnides, Apollinides, Prumnides, Aonides, Do-
donides, Mygdalonides, Calydonides, Mœonides, Ædipodionides,
Deionides, Chionides, Echionides, Sperchionides, Ophionides,
Japetionides, Ixionides, Mimallonides, Philonides, Apollo-
nides, Acmonides, Æmonides, Polypemonides, Simonides, Har-
monides, Memnonides, Cronides, Myronides, Æsonides, Aris-
tonides, Praxonides, Liburnides, Sunides, Teleböides, Panthöi-
des, Achelöides, Pronopides, Lapidés, Callipides, Euripides, Dri-
opides, Ænopides, Cecropides, Leucippides, Philippides, Ar-
gyraspides, Clearides, Tænarides, Hebrides, Timandrides, An-
axandrides, Epicerides, Pierides, Hesperides, Hyperides, Cassi-
terides, Anterides, Peristerides, Libethrides, Dioscorides, Pro-
togorides, Methorides, Antenorides, Actorides, Diactorides,
Polyctorides, Hegetorides, Onetorides, Autorides, Acestorides,
Thestorides, Aristorides, Electrides, Ænotrides, Smindyrides,
Philyrides, Pegasides, Iasides, Imbrasides, Clesides, Diony-

sides, Cratides, Propetides, Prostides, Oceanitides, Æantides, Dryantides, Dracontides, Absyrtides, Acestides, Orestides, Epytides.

ODE UDES YDES

Accent the Penultimate.

Ægilodes, Acmodes, Nebrodes, Herodes, Orodes, Hibudes, Harudes, Lacydes, Pherecydes, Androcyes.

Accent the Antepenultimate.

Sciapodes, Cœdipodes, Antipodes, Hippopodes, Himantopodes, Pyrodes, Epicydes.

AGES EGES IGES OGES YGES

Accent the Antepenultimate.

Theages, Tectosages, Astyages, Leleges, Nitiobrigæs, Durotriges, Caturiges, Allobrogæs, Antobrogæs, Ogyges, Cataphryges, Sazyges.

ATHES ETHES YTHES IES

Accent the Penultimate.

Ariarathes, Alethes.

Accent the Antepenultimate.

Onythes, Aries.

A L E S

Accent the Penultimate.

Novendiales, Geniales, Compitales, Arvales.

Accent the Antepenultimate.

Carales.

ACLES ICLES OCLES

Accent the Antepenultimate.

Daicles, Mnasicles, Iphicles, Zanthicles, Charicles, Thericles, Pericles, Agasicles, Pasicles, Phrasicles, Ctesicles, Sosicles, Nausicles, Xanticles, Niocles, Empedocles, Theocles, Neocles, Eteocles, Sophocles, Pythocles, Diocles, Philocles, Damocles, Democles, Phanocles, Xenocles, Hierocles, Androcles, Mandrocles, Patrocles, Metrocles, Lamprocles, Cephisocles, Nestocles, Themistocles.

ELES ILES OLES ULES

Accent the Antepenultimate.

Araraueles, Hedymeles, Papiteles, Praxiteles, Pyrgoteles, Demoteles, Aristoteles, Gundiles, Absiles, Novensiles, Pisatiles, Taxiles, Aeoles, Autololes, Abdimonopoles, Hercules.

AMES OMES

Accent the Antepenultimate.

Priames, Datamies, Abrocomes.

A N E S

Accent the Penultimate.

Jordanes, Athamanes, Alamanes, Brachmanes, Acarnanes, Egipanes, Tigranes, Actisanes, Titanes, Ariobarzanes.

Accent the Antepenultimate.

Diaphanes, Epiphanes, Periphanes, Praxiphanes, Dexiphanes, Lexiphanes, Antiphanes, Nicophanes, Theophanes, Diophanes, Apollophanes, Xenophanes, Aristophanes, Agrianes, Pharamanes, Prytanes.

E N E S*

Accent the Antepenultimate.

TImagenes, Metagenes, Sosigenes, Epigenes, Melesigenes, Antigenes, Theogenes, Diogenes, Oblogenies, Hermogenes, Rhetogenes, Themistogenes, Zanthenes, Agasthenes, Lasthenes, Clisthenes, Callisthenes, Peristhenes, Cratisthenes, Antisthenes, Barbosthenes, Leosthenes, Demosthenes, Dinosthenes, Androsthenes, Posthenes, Eratosthenes, Borysthenes, Alcamenes, Theramenes, Tisamenes, Deditamenes, Spitamenes, Pylemenes, Althemenes, Achæmenes, Philopæmenes, Dajmenes, Nausimenes, Numenes, Antimenes, Anaximenes, Cleomenes, Hippomenes, Heromenes, Ariotomenes, Eumenes, Numenes, Polymenes, Geryenes.

I N E S

Accent the Penultimate.

Telchines, Acesines.

* All the words of this termination have the accent on the antepenultimate. See *Eumenes* in the *Initial Vocabulary*.

Accent the Antepenultimate.

Aborigines, Æschines*, Asines.

O N E S

Accent the Penultimate.

Calucones, Agones, Antechthones, Iones, Helleviones, Volones, Neimones, Verones, Centrones, Eburones, Grisones, Auticatones, Statones, Vectones, Vetones, Acitavones, Ingætones, Istætones, Axones, ÆXones, Halizones.

Accent the Antepenultimate.

Lycaones, Chaones, Frisiabones, Cicones, Vernicones, Francones, Vascones, Mysomacedones, Rhedones, Essedones, Myrmidones, Pocones, Paphlagones, Aspagones, Læstrigones, Lingones, Lestrygones, Vangiones, Nuithones, Sithones, Baliones, Hermiones, Biggeriones, Meriones, Suiones, Mimallones, Senones, Memnones, Pannones, Ambrones, Suessones, Ansones, Pictones, Teutones, Amazones.

O E S

Accent the Penultimate.

Heroes.

Accent the Antepenultimate.

Chorsoes, Chosroes.

APES OPES

Accent the Penultimate.

Cynapes, Cecropes, Cyclopes.

Accent the Antepenultimate.

Panticapes, Crassipes, Esubopes, Æthiopes, Hellopes, Dolopes, Panopes, Steropés, Dryopes.

ARES ERES IRES ORES URES

Accent the Penultimate.

Cabares, Balcares, Apollinares, Saltuares, Ableres, Byzeres, Bechires, Diores, Azores, Silures.

* Labbe says, that a certain anthologist, forced by the necessity of his verse, has pronounced this word with the accent on the penultimate.

Accent the Antepenultimate.

**Leochares, Æmochares, Demochares, Abisares, Cavares,
Insubres, Luceres, Pieres, Astabores, Musagores, Centores,
Limures.**

I S E S*Accent the Penultimate.*

Anchises.

E N S E S*Accent the Penultimate.*

Ucubenses, Leouicense, and all words of this termination.

O C E S Y S E S*Accent the Penultimate.*

Cambyses.

A T E S*Accent the Penultimate.*

Phraates, Atrebates, Cornacates, Ceracates, Adunicates, Ni-sicates, Barsabocates, Leucates, Teridates, Mithridates, Attidates, Osquidates, Oxydates, Ardeates, Eleates, Bercoreates, Caninefates, Casicenufates, Ægates, Achates, Niphates, Deciates, Attaliates, Mevaniates, Cariates, Quariates, Asseriates, Euburiates, Antiates, Spartiates, Celelates, Hispellates, Stellates, Suillates, Albulates, Focimates, Auxiunates, Flanates, Edenates, Fidenates, Suffenates, Fregenates, Capenates, Senates, Cœsenates, Misenates, Padinates, Fulginates, Merinates, Alatrinates, Æsinates, Agesinates, Asisinates, Sassinates, Sessinates, Frusinates, Atinates, Altinates, Tollentinates, Ferentinates, Interamnates, Chelonates, Casmonates, Arnates, Tifernates, Infernates, Privernates, Oroates, Euphrates, Orates, Vasates, Cosocates, Tolosates, Antuates, Nantuates, Sadyates, Caryates.

Accent the Antepenultimate.

Spithobates, Eurybates, Antiphates, Trebiates, Zalates, Sauromates, Attinates, Tornates, Hypates, Menecrates*, Pherecrates, Iphicrates, Callicrates, Epicrates, Pasicrates, Stasicrates, Sosicrates, Hypsicrates, Nicocrates, Halocrates, Damocrates, Democrats, Cheremocrates, Timocrates, Hermocrates, Steno-

* All words ending in *brates* have the accent on the antepenultimate syllable.

crates, Xenocrates, Hippocrates, Harpoocrates, Socrates, Isocrates, Cephisocrates, Naucrates, Eucrates, Euthycrates, Polycrates.

ETES ITES OTES UTES YTES YES ZES

Accent the Penultimate.

Acetes, Ericetes, Cadetes, Æetes, Mocragetes, Caletes, Philocletes, Ægletes, Nemetes, Cometes, Ulmanetes, Consuanetes, Gymnetes, Æsymnetes, Nannetes, Serretes, Curetes, Theatetes, Andizetes, Odites, Belgites, Margites, Memphis, Ancalites, Ambialites, Avalites, Cariosuelites, Polites, Apollopolites, Hermopolites, Latopolites, Abulites, Stylites, Borysthenites, Temeñites, Syenites, Carcinites, Samnites, Dëiopites, Garites, Centrites, Thersites, Narcissites, Asphaltites, Hydraotes, Heraclotes, Boeotes, Helotes, Böotes, Thöotes, Anagnutes, Arimazes.

Accent the Antepenultimate.

Dercetes, Massagetes, Indigetes, Iltergetes, Euergetes, Auctetes, Eusipetes, Abalites, Charites, Cerites, Præstites, Andramytes, Dariaves, Ardyes, Machlyes, Blemmyes.

A I S

Accent the Penultimate.

Achais, Archelais, Homolais, Ptolemai, Elymai.

Accent the Antepenultimate.

Thebais, Phocais, Aglais, Tanais, Cratais.

B I S C I S D I S

Accent the Penultimate.

Berenicis, Cephaledis, Lycomedis.

Accent the Antepenultimate.

Acabis, Carabis, Setabis, Nisibis, Cleobis, Tucrobis, Tisobis, Ucubis, Curubis, Salmacis, Acinacis, Brovonacis, Athracis, Agnicis, Carambucis, Cadmeidis.

E I S* E T H I S A T H I S

Accent the Penultimate.

Medeis, Spercheis, Pittheis, Crytheis, Nepheli, Eleleis,

* These vowels form distinct syllables.—See the termination EIUS.

Achilleis, Pimpleis, Cadmeis, *Æneis*, Schoeneis, Peneis, Acri-
soneis, Triopeis, Patereis, Nereis, Cenchreis, Theseis, Briseis,
Perseis, Messeis, Chryseis, Nycteis, Sebethis, Epimethis.

Accent the Antepenultimate.

Thymiathis.

ALIS ELIS ILIS OLIS ULIS YLIS

Accent the Penultimate.

Andabalis, Cercalis, Regalis, Stymphalis, Dialis, Latialis,
Septimontialis, Martialis, Manalis, Juvenalis, Quirinalis, Fonti-
nalis, Junonalis, Avernalis, Vacunalis, Abrupalis, Floralis,
Quietalis, Eumelis, Phaselis, Eupilis, Qulnctilis, Adulis.

Accent the Antepenultimate.

Œbalis, Hannibalis, Acacalis, Fornicalis, Androcalis, Lu-
percalis, Vahalis, Ischalis, Caralis, Thessalis, Italis, Facelis,
Sicelis, Pascelis, Vindelis, Nephelis, Bibilis, Incibilis, Leucre-
tilis, Mytilis, Indivilis, *Æolis*, Argolis, Cimolis, Decapolis,
Neapolis, and all words ending in *polis*. Herculis, Thestylis.

AMIS EMIS

Accent the Antepenultimate.

Calamis, Salamis, Semiramis, Thyamis, Artemis.

ANIS ENIS INIS ONIS YNIS

Accent the Penultimate.

Mandanis, Titanis, Bacenis, Mycenis, Philenis, Cyllenis,
Ismenis, Cebrenis, Adonis, Edonis, *Ædonis*, Thedonis, Sido-
nis, Dodonis, Calydonis, Agonis, Alingonis, Colonis, Corbu-
lonis, Cremonis, Salmonis, Junonis, Ciceronis, Scironis, Coro-
nis, Phoronis, Turonis (in Germany), Tritonis, Phorcynis,
Gortynis.

Accent the Antepenultimate.

Sicanis, Anticanis, Andanis, Hypanis, Taranis, Prytanis,
Poemanis, Eumenis, Lycaonis, Asconis, Maeonis, Pœonis, Si-
thous, Memnonis, Pannonis, Turonis (in France), Bitonis,
Geryonis.

OIS*

Accent the Penultimate.

Minöis, Heröis, Latöis.

Accent the Antepenultimate.

Symöis, Pyröis.

APIS OPIS

Accent the Penultimate.

Iapis, Colapis, Serapis†, Isapis, Asopis.

Accent the Antepenultimate.

Acapis, Minapis, Cecropis, Meropis.

ARIS ACRIS ATRIS ERIS IGRIS IRIS ITRIS ORIS
URIS YRIS*Accent the Penultimate.*Balcaris, Apollinaris, Nonacris, Cimmeris, Aciris, Osiris,
Petosiris, Busiris, Lycoris, Calaguris, Gracchuris, Hippuris.*Accent the Antepenultimate.*Abaris, Fabaris, Sybaris, Icaris, Andaris, Tyndaris, Sagaris,
Angaris, Phalaris, Elaris, Caularis, Tanaris, Liparis, Araris,
Biasaris, Caesaris, Abisaris, Achisaris, Bassaris, Melaris, Au-
taris, Trinacris, Illiberis, Tiberis, Zieberis, Tyberis, Nipheris.
Cytheris, Pieris, Trieris, Auseris, Pasitigris, Coboris, Sicoris,
Neoris, Peloris, Antipatris, Absitris, Pacyris, Ogyris, Porphyris,
Amyris, Thamyris, Thomyris, Tomyris.

ASIS ESIS ISIS

Accent the Penultimate.

Amasis, Magnesis, Tuesis.

*Accent the Antepenultimate.*Bubasis, Pegasis, Parrhasis, Paniasis, Acamasis, Engonasis,
Græcostasis, Lachesis, Athesis, Thamesis, Nemesis, Tibisis.

ENSIS

Accent the Penultimate.

Genubensis, Cordubensis, and all words of this termination.

* These vowels form distinct syllables.

† Serapis.—See the word in the *Initial Vocabulary*.

OSIS USIS

Accent the Penultimate.

Diamastigosis, Enosis, Eleusis.

ATIS ETIS ITIS OTIS YTIS

Accent the Penultimate.

Tegeatis, Sarmatis, Caryatis, Miletis, Limenetis, Curetis,
 Acervititis, Chalcitis, Memphis, Sophitis, Arbelitis, Fascelitis,
 Dascylitis, Comitis, Æeanitis, Cananitis, Circinitis, Sebennitis,
 Chaonitis, Trachonitis, Chalonitis, Sybaritis, Daritis, Calenderitis,
 Zephyritis, Amphaxitis, Rhacotis, Estiæotis, Mœotis, Tracheotis,
 Mareotis, Phthiotis, Sandaliotis, Elimiotis, Iscariotis, Casiotis,
 Philotis, Nilotis.

Accent the Antepenultimate.

Atergatis, Calatis, Anatis, Naucratis, Dercetis, Eurytis.

OVIS UIS XIS

Accent the Penultimate.

Amphaxis, Oaxis, Alexis, Zamolxis, Zeuxis.

Accent the Antepenultimate.

Vejovis, Dijovis, Absituis.

ICOS EDOS ODOS YDOS

Accent the Penultimate.

Abydos.

Accent the Antepenultimate.

Oricos, Tenedos, Macedos, Agriodos.

E O S

Accent the Penultimate.

Spercheos, Achilleos.

Accent the Antepenultimate.

Audrogeos, Egaleos, Ægaleos, Hegaleos.

IGOS ICHOS OCHOS OPHOS

Accent the Penultimate.

Melampigos, Niontichos, Machrontichos.

Accent the Antepenultimate.

Nerigos, *Ægiochos*, Oresitrophos.

ATHOS ETHOS ITHOS IOS

Accent the Penultimate.

Sebethos.

Accent the Antepenultimate.

Sciathos, Arithos, Ilios, Ombrios, Topasios.

LOS MOS NOS POS

Accent the Penultimate.

Stymphalos, *Ægilos*, Pachinos, Ethesonos, Eteonos, Heptaphonos.

Accent the Antepenultimate.

Hægalos, *Ægialos*, Ampelos, Hexapylos, Sipylos, Hecatopyplos, Potamos, *Ægospotamos*, Olenos, Orchomenos, Anapauomenos, Epidicazomenos, Heautontimorumenos, Antropos.

ROS SOS TOS ZOS

Accent the Penultimate.

Meleagros, Hecatoncheros, *Ægimuros*, Nisyros, Pityonesos, Hieronesos, Cephesos, Sebetos, Halizætos, Miletos, Polytimetus, Aretos, Buthrotos, Topazos.

Accent the Antepenultimate.

Sygaros, *Ægoceros*, Anteros, Meleagros, Myiagros, Absoros, Amyros, Pegasos, Jalysos, Abatos, Aretos, Neritos, Acytes.

IPS OPS

Accent the Antepenultimate.

Ægilips, *Æthiops*.

LAUS MAUS NAUS RAUS (in two syllables.)

Accent the Penultimate.

Archelaus, Menelaus, Aglaus, Agesilaus, Protesilaus, Nicolaus, Iolaus, Hermolaus, Critolaus, Aristolaus, Dorylaus, Amphiaraus.

Accent the Antepenultimate.

Inaus*, Emmaus, *Ænomaus*, Danaus.

* *Inaus*—See the word in the *Initial Vocabulary*.

B U S

Accent the Antepenultimate.

**Agabus, Alabus, Arabus, Melabus, Setabus, Erebus, Ctesibus,
Deiphobus, Abubus, Polybus.**

A C U S

Accent the Antepenultimate.

Abdacus, Labdacus, Rhydacus, Æacus, Ithacus.

I A C U S*

Accent the Antepenultimate.

**Ialciacus, Phidiacus, Alabandiacus, Rhodiacus, Calchiacus,
Corinthiacus, Deliacus, Peliacus, Iliacus, Niliacus, Titaniacus,
Armeniacus, Messeniacus, Salaminiacus, Lemniacus, Ioniacus,
Sammoniacus, Tritoniacus, Gortyniacus, Olympiacus, Caspia-
cus, Mesembriacus, Adriacus, Iberiacus, Cytheriacus, Siriacus,
Gessoriacus, Cytoriacus, Syriacus, Phasiacus, Megalesiacus,
Etesiacus, Isiacus, Gnosiacus, Chnossiacus, Pausiacus, Amathu-
siacus, Pelusiacus, Prusiacus, Actiacus, Divitiacus, Byzantiacus
Thermodontiacus, Propontiacus, Hellespontiacus, Sestiacus.**

LACUS NACUS OACUS RACUS SACUS TACUS

Accent the Penultimate.

Benacus.

Accent the Antepenultimate.

**Ablacus, Medoacus, Armaracus, Assaracus, Æsacus, Lamp-
sacus, Caractacus, Spartacus, Hyrtacus, Pittacus.**

I C U S

Accent the Penultimate.

**Caius, Numicus, Demonicus, Gramicus, Andronicus, Stra-
tonicus, Callistonicus, Aristonicus, Alaricus, Albericus, Reder-
icus, Rudericus, Romericus, Hunnericus, Victoricus, Ama-
tricus, Henricus, Theodoricus, Ludovicus, Grenovicus, Var-
vicus.**

Accent the Antepenultimate.

**Thebäicus, Phocäicus, Chaldäicus, Bardäicus, Judaicus,
Achäicus, Lechäicus, Panchäicus, Thermäicus, Näicus, Pana-**

* All words of this termination have the accent on the *s*, pronounced like the noun *eye*.

thenäicus, Cyrenäicus, Arabicus, Dacicus, Samothracicus, Turcicus, Areadicus, Sotadicus, Thrécidicus, Chalcidicus, Alabandicus, Judicus, Clonäicus, Cornificus, Belgicus, Allobrogicus, Georgicus, Colchicus, Delphicus, Sapphicus, Parthicus, Scythicus, Pythicus, Stymphalicus, Pharsalicus, Thessalicus, Italicus, Attalicus, Gallicus, Sabellicus, Tarbellicus, Argolicus, Getulicus, Camicus, Ceramicus, Academicus, Græcanicus, Cocanicus, Tuscanicus, Æanicus, Hellanicus, Glanicus, Atellanicus, Amanicus, Romanicus, Germanicus, Hispanicus, Aquitanicus, Sequanicus, Poenicus, Alemannicus, Britannicus, Laconicus, Leuconicus, Adonicus, Macedonicus, Sandonicus, Ionicus, Hermionicus, Babylonicus, Samonicus, Pannonicus, Hieronicus, Platonicus, Santonicus, Sophronicus, Teutonicus, Amazonicus, Hernicus, Liburnicus, Euböicus, Tröicus, Stöicus, Olympicus, Æthiopicus, Pindaricus, Balearicus, Marmaricus, Bassaricus, Cimbricus, Andricus, Ibericus, Trietericus, Trevericus, Africus, Doricus, Pythagoricus, Leuctricus, Adgandestricus, Istricus, Issauricus, Centauricus, Bituricus, Illyricus, Syricus, Pagasicus, Moesicus, Marsicus, Persicus, Corsicus, Massicus, Issicus, Sabbaticus, Mithridaticus, Tegeaticus, Syriaticus, Asiaticus, Dalnaticus, Sarmaticus, Cibyriticus, Rhœticus, Geticus, Gangeticus, Ægineticus, Rhoeticus, Creticus, Memphiticus, Sybariticus, Abderiticus, Celticus, Atlanticus, Garamanticus, Alenticus, Ponticus, Scoticus, Mæoticus, Boeoticus, Heracleoticus, Mareoticus, Phthioticus, Niloticus, Epiroticus, Syrticus, Atticus, Alyatticus, Halyatticus, Mediastaticus.

OCUS UCUS YCUS*Accent the Penultimate.***Ophiucus, Inycus.***Accent the Antepenultimate.***Lauodocus, Amodocus, Amphilocus, Ibucus, Libucus, Besbycus, Autolycus, Amycus, Glancyus, Corycus.****ADUS EDUS IDUS ODUS YDUS***Accent the Penultimate.***Lebedus, Congedus, Alfredus, Aluredus, Emodus, Androdus.***Accent the Antepenultimate.***Adadus, Enceladus, Aradus, Antaradus, Aufidus, Algidus, Lepidus, Hesiodus, Commodus, Monodus, Lacydus, Polydus.**

ÆUS ÆUS

Accent the Penultimate.

Niobæus, Melibœus, and all words of these terminations.

E U S*

Accent the Penultimate.

Lycambeus, Thisbeus, Bereniceus, Lyncëus (the brother of Idas), Simonideus, Euripideus, Pherecydeus, Piræus, Phegeus, Tegeus, Sigeus, Ennosigeus, Argeus, Baccheus, Motorcheus, Cepheus, Ripheus, Alpheus, Orpheus (adjective), Eretheus, Prometheus (adjective), Cleantheus, Rhadamantheus, Erymantheus, Pantheus (adjective), Dædaleus, Sophocleus, Themistocleus, Eleus, Neleus (adjective), Oileus (adjective), Apelleus, Achilleus, Perilleus, Luculleus, Agylleus, Pimpleus, Ebuleus, Asculeus, Masculeus, Cadmeus, Aristophaneus, Cananeus, Æneus (adj. 3 syll.), Æneus (sub. 2 syll.), Idomeaneus, Schoeneus, Peneus, Phineus, Cydoneus, Androgeoneus, Biōeus, Deucalioneus, Acrisioneus, Salmoneus (adjective), Maroneus, Antenoreus, Phoroneus (adjective), Thyoneus, Cyrneus, Epeus, Cyclopeus, Penelopeus, Phillippeus, Aganippeus, Menandreus (adjective), Nereus, Zagreus, Boreus, Hyperboreus, Polydoreus, Atreus (adjective), Centaureus, Nesseus, Cisseus, Æteus, Rhoeteus, Auteus, Abanteus, Phalanteus, Therodamanteus, Polydamanteus, Thoanteus, Hyanteus, Aconteus, Laomedonteus, Thermodonteus, Phaethonteus, Phlegethonteus, Oronteus, Thyesteus, Phryxeus.

Accent the Antepenultimate.

Gerionaceus, Menoeceus, Lynceus (adjective), Dorceus, Caduceus, Asclepiadeus, Paladeus, Sotadeus, Tydeus, Orpheus (substantive), Morpheus, Tyrreus, Prometheus (substantive), Crethens, Mnesitheus, Dositheus, Pentheus (substantive), Smin-

* It may be observed, that words of this termination are sometimes both substantives and adjectives. When they are substantives, they have the accent on the antepenultimate syllable, as *Né leus*, *Promé theus*, *Salmoné us*, &c.; and when adjectives on the penultimate, as *Nelé us*, *Prométhē us*, *Salmonē us*, &c. Thus, *Æneus*, a king of Calydonia, is pronounced in two syllables; the adjective *Ænēus*, which is formed from it, is a trisyllable; and *Æneüs*, another formation of it, is a word of four syllables. But these words, when formed into English adjectives, alter their termination with the accent on the penultimate:

With other notes than to the *Orphæan* lyre.—MILTON.

The tuneful tongue, the *Promethean* band.—AKENSIDE.

Aud sometimes on the antepenultimate, as—

The sun, as from *Thyestian* banquet turn'd.—MILTON.

theus, Timotheus, Brotheus, Dorotheus, Menestheus, Eurytheus, Pittheus, Pytheus, Dædaleus, Ægialeus, Maleus, Tantaleus, Heracleus, Celeus, Eleleus, Neleus, Peleus, Nileus, Oileus (substantive), Demoleus, Romuleus, Pergameus, Euganeus, Melaneus, Herculaneus, Cyaneus, Tyaneus, Ceneus, Dicaneus, Pheneus, Æneus, Cupidineus, Apollineus, Enneus, Adoneus, Aridoneus, Gorgoneus, Deioneus, Ilioneus, Minnalloneus, Salmoneus (substantive), Acroneus, Phoroneus (substantive), Albuneus, Enipeus, Sinopeus, Hippheus, Aristipeus, Areus, Macareus, Tyndareus, Megareus (substantive), Caphareus (substantive), Briareus, Æsareus, Patareus, Cythereus, Phalereus, Nereus (substantive), Tereus, Adoreus, Mentreus, Nestoreus, Atreus (substantive), Caucaseus, Pegaseus, Theseus, Perseus, Nicteus, Argenteus, Bronteus, Proteus, Agyeus.

AGUS EGUS IGUS OGUS

Accent the Penultimate.

Cethagus, Robigus, Rubigus.

Accent the Antepenultimate.

Egophagus, Osphagus, Neomagus, Rothomagus, Niomagus, Noviomagus, Cæsaromagus, Sitomagus, Areopagus, Harpagus, Arviragus, Uragus, Astrologus.

ACHUS OCHUS UCHUS YCHUS

Accent the Penultimate.

Daduchus, Ophiuchus.

Accent the Antepenultimate.

Telemachus, Dæimachus, Dëimachus, Alcimachus, Callimachus, Lysimachus, Antimachus, Symmachus, Andromachus, Clitomachus, Aristomachus, Eurmachus, Inachus, Iamblichus, Demodochus, Xenodochus, Dëiochus, Antiochus, Dëiôchus, Archilochus, Mnesilochus, Thersilochus, Orsilochus, Antilochus, Naulochus, Eurylochus, Agerochus, Polyochus, Monychus, Abronychus.

APHUS EPHUS IPHUS OPHUS YPHUS

Accent the Penultimate.

Josephus, Seriphus.

Accent the Antepenultimate.

Ascalaphus, Epaphus, Palæpaphus, Anthropographus, Telephus, Abscephus, Agastrophus, Sisyphus.

ATHUS AETHUS ITHUS

Accent the Penultimate.

Simæthus.

Accent the Antepenultimate.

Archagathus, Amathus, Lapatetus, Carpathus, Mychithus.

A I U S

*Accent the Antepenultimate.*Caius, Laius, Græius.—See *Achaia*.

ABIUS IBIUS OBIUS UBIUS YBIUS

Accent the Antepenultimate.

Fabius, Arabius, Bæbius, Vibius, Albius, Amobius, Macrobius, Androbius, Tobius, Virbius, Lesbius, Eubius, Danubius, Marrhubius, Talthybius, Polybius.

C I U S

Accent the Antepenultimate.

Acacius, Ambracius, Acracius, Thracius, Athracius, Samothracius, Lampsacius, Arsacius, Byzacius, Accius, Siccius, Decius, Thrœcius, Cornificius, Cilicius, Numicius, Apicius, Sulpicius, Fabričius, Oricius, Cincius, Mincius, Marcius, Circius, Hircius, Roscius, Albucius, Lucius, Lycius, Bebrycius.

D I U S

Accent the Antepenultimate.

Leccadius, Icadius, Arcadius, Palladius, Tenedius, Albidius, Didius, Thucydidius, Fidius, Aufidius, Eufidius, Ægidius, Nigidius, Obsidius, Gratidius, Brutidius, Helvidius, Ovidius, Rhodius, Clodius, Hannodius, Gordius, Claudius, Rudius, Lydius.

E I U S*

Accent the Antepenultimate.

Danëius, Cocceius, Lyrceius, Æacideius, Lelegeius, Sigeius, Baccheius, Cepheius, Typhæeius, Cretheius, Pittheius,

* Almost all the words of this termination are adjectives, and in these the vowels form distinct syllables; the others, as *Cocceius*, *Saleius*, *Proculeius*, *Canuleius*,

Saleius, Semeleius, Neleius, Stheneleius, Porculeius, Septimuleius, Cannuleius, Venuleius, Apuleius, Egnatuleius, Syppyleius, Priameius, Cadmeius, Tyaneius, Æneius, Clymeneius, Cœneius, Autoneius, Schœneius, Lampeius, Rhodopeius, Dolopeius, Priapeius, Pompeius, Tarpeius, Cynareius, Cythereius, Nereius, Satureius, Vultureius, Cinyreius, Nyseius, Teius, Hecateius, Elateius, Rhœteius, Atteius, Minyeius.

G I U S

Accent the Antepenultimate.

Valgius, Belgius, Catangius, Sergius, Asceburgius, Oxygius.

CHIUS PHIUS THIUS

Accent the Penultimate.

Sperchius.

Accent the Antepenultimate.

Inachius, Bacchius, Dulichius, Telechius, Muaychius, Hesychius, Tychius, Cyniphius, Alphius, Adelphius, Sisyphius, Einathius, Simæthius, Acithius, Melanthius, Erymanthius, Corinthius, Zerynthius, Tirynthius.

ALIUS ÆLIUS ELIUS ILIUS ULIUS YLIUS.

Accent the Antepenultimate.

Cebalius, Idalius, Acidalius, Palæphalius, Stymphalius, Mænalius, Opalius, Thessalius, Castalius, Publius, Heraclius*, Ælius, Cælius, Lælius, Delius, Melius, Cornelius, Cælius, Clælius, Aurelius, Nyctelius, Praxitelius, Abilius, Babilius,

Canuleius, Apuleius, Egnatuleius, Schœneius, Lampeius, Vultureius, Atteius, and Minyeius, are substantives ; and which, though sometimes pronounced with the *e* forming a diphthong, and sounded like the noun *eye*, are more generally heard like the adjectives ; so that the whole list may be fairly included under the same general rule, that of sounding the *e* separately, and the *i* like *y* consonant, as in the similar terminations in *eia* and *ia*. This is the more necessary in these words, as the accented *e* and unaccented *i* are so much alike as to require the sound of the initial or consonant *y*, in order to prevent the hiatus, by giving a small diversity to the two vowels.—See *Ackria*.

* Labbe places the accent of this word on the penultimate, *i*, as in *Heracitus* and *Heractida*; but the Roman emperor of this name is so generally pronounced with the antepenultimate accent, that it would savour of pedantry to alter it. Nor do I understand the reason on which Labbe founds his accentuation.

Carbilinus, Orbilius, Aclius, Cœcilius, Lucilius, Edilius, Virgilius, Æmilius, Manilius, Pompeius, Turpilius, Atilius, Basilius*, Cantilius, Quintilius, Hostilius, Attilius, Rutilius, Duilius, Sterquilius, Carvilius, Servilius, Callius, Trebellius, Cascellius, Gellius, Arellius, Vitellius, Tullius, Manlius, Tenolius, Nauplius, Daulius, Julius, Amulius, Pamphylius, Pylius.

M I U S

Accent the Antepenultimate.

Samius, Ognius, Isthmius, Decimius, Septimiis, Rhemmius, Memmius, Mummius, Nomius, Bromius, Latmius, Posthumius.

ANIUS ENIUS INIUS ENNIUS

Accent the Antepenultimate.

Anius, Libanius, Canius, Sicanius, Vulcanius, Ascanius, Daranius, Clanius, Manius, Afranius, Granus, Ænius, Mænius, Genius, Borysthenius, Lenius, Valenius, Cyllenius, Olenius, Menius, Achæmenius, Armenius, Ismenius, Pœnus, Sirenius, Messeniis, Dosseniis, Polyxenius, Trezenius, Gabinius, Albinus, Licinius, Sicienus, Virginius, Trachinius, Minius, Salaminius, Flaminius, Etiminus, Arminius, Herminius, Caninius, Tetritinius, Asinius, Eleusinius, Vatinus, Flavinius, Tarquinius, Cinius, Tolumnius, Annus, Fantius, Elannius, Ennius, Fescennius, Dossennius.

ONIUS UNIUS YNIUS OIUS

Accent the Antepenultimate.

Aonius, Lycaonius, Chaonius, Machaonius, Amythaonius, Trebonius, Heliconius, Stiliconius, Asconius, Macedonius, Chaledonius, Caledonius, Sidonius, Alchandonius, Mandonius, Dodonius, Cydonius, Calydonius, Mæonius, Pœnus, Agonius, Gorgonius, Læstrygonius, Lestrygonius, Trophonius, Sophonius, Marathonius, Sithonius, Ericthonius, Aphthonius, Arganthonius, Tithonius, Ionius, Edipodionius, Echionius, Ixionius, Saloniis, Milonius, Apollonius, Babylonius,

* This word, the learned contend, ought to have the accent on the penultimate; but that the learned frequently depart from this pronunciation, by placing the accent on the antepenultimate, may be seen, Rule 31, prefixed to the *Initial Vocabulary*.

*A*monius, Lacedemonius, Hermonius, Palmonius, Ammonius,
Strymonius, Nonius, Memnonius, Agamemnonius, Crassonius,
Vennomias, Junonius, Pomponius, Acronius, Sophronius, Seironius,
Sempronius, Antronius, *A*esonius, Ausonius, Latonius,
Suetonius, Antonius, Bistonius, Plutonius, Favonius, Amazonius,
Esernius, Calphurnius, Saternius, Daunius, Junius, Neptunius,
Gortynius, Typhoëus, Achelöius, Minöius, Tröius.

APIUS OPIUS IPIUS

Accent the Antepenultimate.

Agapius, *A*esculapius, *A*esapius, Messapius, Grampius, Pro-
copius, *C*enopius, Cecropius, Eutropius, *A*esopius, Mopsopius,
Gippius, Puppius, Caspius, Thespius, Cispicius.

ARIUS ERIUS IRIUS ORIUS URIUS YRIUS

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Arius, Icarius, Tarcundarius, Ligarius, Sangarius, Corinthis-
ius, Larus, Marius, Hierosolymarius, *A*esarius, Tænarius,
Asinarius, Isinarius, Varius, Januarius, Aquarius, Febrarius,
Attarius, Imbrius, Adrius, Evandrius, Laberius, Biberius, Ti-
berius, Celtiberius, Viderius, Acherius, Valerius, Numerius,
Hesperius, Agrius, *C*eagrius, Cenchrus, Rabirius, Podalirius,
Sirius, Virius, Bosphorus, Elorius, Florius, Actorius, Anacto-
rius, Sertorius, Caprius, Cyprius, Arrius, Feretrius, *C*enotrius,
Adgandestrius, Caystrus, Epidaurius, Curius, Mercurius, Du-
rius, Furius, Palfurius, Thurius, Mamurius, Purius, Masurius,
Spurius, Veturius, Asturius, Atabyrius, Scyrius, Porphyrius,
Assyrius, Tyrius.

ASIUS ESIUS ISIUS OSIUS USIUS YSIUS

Accent the Antepenultimate.

Asius, Casius, Thasius, Jasius, *A*esius, Acesius, Coraceslus,
Arcessius, Mendesius, Chesius, Ephesius, Milesius, Theume-
sius, Teumesius, *A*enesius, Magnesius, Proconnesius, Cheros-
nesius, Lyrnesius, Marpesius, Acasesius, Melitesius, Adylsias,
Amisius, Artemisius, Simösius, Charisius, Acrisius, Horten-
sius, Syracosius, Theodosius, Gnosius, Sosius, Mopsius, Cas-

sius, Thalassius, Lytnessius, Cressius, Tartessius, Syracusius, Fasius, Agusius, Amathusius, Ophiusius, Ariusius, Volusius, Selinusius, Acherusius, Maurusius, Lysius, Elysius, Dionysius, Odrysius, Amphrysius, Othrysius.

ATIUS ETIUS ITIUS OTIUS UTIUS

Accent the Penultimate.

Xenophontius.

Accent the Antepenultimate.

Trebatus, Catius, Volcatius, Achatius, Latinus, Cæsenatius, Egnatius, Gratius, Horatius, Tatius, Luctatius, Statius, Actius, Vectius, Quinctius, Aëtius, Ætius, Panatius, Pratius, Cetius, Cætius, Veditius, Metius, Moenetus, Lucretius, Helvetius, Saturnalitus, Floralitus, Compitalitus, Domitius, Beritus, Neritus, Crassitus, Titius, Politius, Abundantius, Pænitus, Taulantius, Acamantius, Teuthrantius, Lactantius, Hyantius, Byzantius, Terentius, Cluentius, Maxentius, Mezentius, Quintius, Acontius, Vocontius, Laomedontius, Leontius, Pontius, Hellespontius, Acherontius, Bacuntius, Opuntius, Aruntius, Mæotius, Thesprotius, Scaptius, Ægyptius, Martius, Laërtius, Propertius, Hirtius, Mavortius, Tiburtius, Curtius, Thestius, Themistius, Canistius, Sallustius, Crustius, Carystius, Hymettius, Bruttius, Abutius, Ebutius, Æbutius, Albutius, Acutius, Locutius, Stercutius, Mutius, Minutius, Pretutius, Clytius, Bavius, Flavius, Navius, Evius, Mævius, Nævius, Ambivius, Livius, Milvius, Fulvius, Sylvius, Novius, Servius, Vesvius, Pacuvius, Vitruvius, Vesuvius, Axius, Naxius, Alexius, Ixius, Sabazius.

ALUS CLUS ELUS ILUS OLUS ULUS YLUS

Accent the Penultimate.

Stymphalus, Sardanapalus, Androclus, Patroclus, Doryclus, Orbetus, Philometus, Eumelus, Phæselus, Phaselus, Orysius, Cirmolus, Timolus, Tmolus, Mausolus, Pactolus, Ætolus, Atabulus, Praxibulus, Cleobulus, Critoibulus, Acoitobulus, Aristobulus, Eubulus, Thrasybulus, Getulus, Bargylus, Massylus.

Accent the Antepenultimate.

Abalus, Heliogabalus, Corbalus, Bubalus, Cocalus, Dæ-

dalus, Idalus, Acidalus, Megalus, Trachalus, Cephalus, Cynocephalus, Bucephalus, Anchialus, Mænalus, Hippalus, Harpalus, Bupalus, Hypalus, Thessalus, Italus, Tantalus, Crotalus, Ortalus, Attalus, Euryalus, Doryclus, Stiphelus, Sthenelus, Eutrapelus, Cypselus, Babilus, Diphilus, Antiphilus, Pamphilus, Theophilus, Damophilus, Tröilus, Zöilus, Chœrilus, Myrtilus, Ægobolus, Naubolus, Equiculus, Æolus, Laureolus, Anchémolus, Bibulus, Bibaculus, Caeculus, Græculus, Siculus, Saticulus, Æquiculus, Paterculus, Acisculus, Regulus, Romulus, Venulus, Apulus, Salisubslus, Vesulus, Catulus, Gætulus, Getulus, Opitulus, Lentulus, Rutulus, Æschylus, Deiphylus, Demylus, Deipylus, Sipylus, Empylus, Cratylus, Astylus.

AMUS EMUS IMUS OMUS UMUS YMUS

Accent the Penultimate.

Callidemus, Charidemus, Pethodemus, Philodemus, Phanodemus, Clitodemus, Aristodemus, Polyphemus, Theotimus, Hermotimus, Aristotimus, Ithomus.

Accent the Antepenultimate.

Lygdamus, Archidamus, Agesidamus, Apusidamus, Anaxidamus, Zeuxidamus, Androdamus, Xenodamus, Cogamus, Pergamus, Orchamus, Priamus, Cinaamus, Ceramus, Abdiramus, Pyramus, Anthemus, Telemus, Tlepolemus, Theopolemus, Neoptolemus, Phædimus, Abdalonimus, Zostinus, Maximus, Antidomus, Amphinomus, Nicodromus, Didymus, Dindymus, Helymus, Solymus, Cleonymus, Abdalonymus, Hieronymus, Euonymus, Æsymus.

A N U S

Accent the Penultimate.

Artabanus, Cebanus, Thebanus, Albanus, Nerbanus, Verbanus, Labicanus, Gallicanus, Africanus, Sicanus, Vaticanus, Lavicanus, Vulcanus, Hyrcanus, Lucanus, Transpadanus, Pedanus, Apidanus, Fundanus, Codanus, Eanus, Garganus, Murhanus, Baianus, Trajanus, Fabianus, Accianus, Priscianus, Roscianus, Lucianus, Seleucianus, Herodianus, Claudianus, Saturcianus, Sejanus, Carteianus, Ælianus, Affianus,

**Lucilianus, Virgilianus, Petilianus, Quintilianus, Catullianus, Tertullianus, Julianus, Amnianus, Memmianus, Formianus, Diogenianus, Scandinavianus, Papinianus, Valentianus, Justini-
anus, Trophonianus, Othonianus, Pomponianus, Maronianus, Apronianus, Thyomanus, Trojanus, Ulpianus, Æsopianus, Appianus, Oppianus, Marianus, Adrianus, Hadrianus, Tibe-
rianus, Valerianus, Papirianus, Vespasianus, Hortensianus, Theodosianus, Bassianus, Pelusianus, Diocletianus, Donitia-
nus, Antianus, Scantianus, Terentianus, Quintianus, Sestianus, Augustianus, Sallustianus, Pretutianus, Sextianus, Flavianus, Bovianus, Pacuvianus, Alanus, Elanus, Silanus, Fregellanus, Atellanus, Regillanus, Lucullanus, Sullanus, Syllanus, Car-
seolanus, Pateolanus, Coriolanus, Ocricalanus, Æsculanus, Tusculanus, Carsulanus, Fassulanus, Querquetulanus, Ama-
nus, Lemanus, Summanus, Romanus, Rhenanus, Amenanus, Pucinanus, Cinnanus, Campanus, Hispanus, Sacranus, Vena-
franus, Claranus, Ulubranus, Seranus, Lateranus, Coranus, Soranus, Serranus, Suburranus, Gauranus, Suburanus, Ancy-
ranus, Cosanus, Sinucessanus, Syracuseus, Satanus, Laletanus, Tunetanus, Abretanus, Cretanus, Setabitanus, Gaditanus, Tin-
gitanus, Caralitanus, Neapolitanus, Antipolitanus, Tomita-
nus, Taurominitanus, Sybaritanus, Liparitahus, Abderitanus, Tritanus, Ancyritanus, Lucitanus, Pantanus, Nejentanus, Nomentanus, Beneventanus, Montanus, Spartanus, Pæstanus, Adelstanus, Tutanus, Sylvanus, Albiqvianus, Adeantuanus, Mantuanus.**

Accent the Antepenultimate.

Libanus, Clibanus, Antilibanus, Oxycanus, Eridanus, Rhodanus, Dardanus, Oceanus, Longimanus, Idumanus, Dripanus, Caranus, Adranus, Coeranus, Tritanus, Pantanus, Sequanus.

E N U S

Accent the Penultimate.

**Characenus, Lampsacenus, Astacenus, Picenus, Damascenus, Suffenus, Alsenus, Alphenus, Tyrrenus, Gabienus, Le-
bienus, Avidenus, Amenus, Pupienus, Garienus, Cluvienus, Calenus, Galenus, Silenus, Pergamenus, Alexamenus, Isme-
nus, Thrasymenus, Trasytmenus, Diopœnus, Capenus, Cebrenus, Fibrenus, Serenus, Palmyrenus, Amasenus, Tibisenus, Misendis,
Evenus, Byzenus.**

Accent the Antepenultimate.

Ambeus, **H**elenus, **O**lenus, **T**issamenus, **D**examenus, **D**ia-dumenus, **C**lymenus, **P**ericlymenus, **A**xenus, **C**allixenus, **P**hiloxenus, **T**imoxenus, **A**ristoxenus.

I N U S

Accent the Penultimate.

Cytaeus, **G**abinus, **S**abinus, **A**lbinus, **S**idicinus, **A**ricinus, **S**icinus, **T**icinus, **M**ancinus, **A**dminocinus, **C**arcinus, **C**osci-nus, **M**arrucinus, **E**rycinus, **A**cadinus, **C**audinus, **C**ytaeus, **R**ufinus, **R**heginus, **E**rginus, **O**piturginus, **A**uginus, **H**yginus, **P**achinus, **E**chinus, **D**elphinus, **M**yrhinus, **P**othinus, **F**ace-linus, **V**elinus, **S**tergilinus, **E**squilinus, **A**esquilineus, **C**aballinus, **M**arcellinus, **T**igellinus, **S**ibyllinus, **A**gyllinus, **S**olinus, **C**apitolinus, **G**erainus*, **M**aximinus, **C**raustumius, **A**nagninus, **S**igninus, **T**heoninus, **S**aloninus, **A**ntoninus, **A**miterninus, **S**a-turninus, **P**riapinus, **S**alapinus, **L**epinus, **A**lpinus, **I**nalipinus, **A**rpinus, **H**irpinus, **C**rispinus, **R**utupinus, **L**agarinus, **Ch**arrinus, **D**iocharinus, **N**onacrinus, **F**ibrinus, **L**ucrinus, **L**eandrinus, **A**lexandrinus, **I**berinus, **T**iberinus, **T**ransiberinus, **A**me-rinus, **A**eserinus, **Q**uirinus, **C**ensorinus, **A**ssorinus, **F**avorinus, **P**havorinus, **T**aurinus, **T**igurinus, **T**hurinus, **S**emurinus, **C**y-rinus, **M**yrinus, **G**elasinus, **E**xasinus, **A**cesinus, **H**alesinus, **T**elesinus, **N**epesinus, **B**rundisinus, **N**ursinus, **N**arcissinus, **L**ibyssinus, **F**uscipus, **C**lusinus, **V**enusinus, **P**erusinus, **S**usinus, **A**rdeatinus, **R**eatinus, **A**ntiatinus, **L**atinus, **C**ollatinus, **C**ratinus, **S**oractinus, **A**retinus, **A**rretinus, **S**etinus, **B**antinus, **M**urgantinus, **P**halantinus, **N**umantinus, **T**ridentinus, **U**fentinus, **M**urgentinus, **S**alentinus, **P**ollentinus, **P**olentinus, **T**arentinus, **T**erentinus, **S**urrentinus, **L**aurentinus, **A**ventinus, **T**ruentinus, **L**eontinus, **P**ontinus, **M**etapontinus, **S**aguntinus, **M**artinus, **M**amertinus, **T**iburtinus, **C**raustinus, **P**alæstinus, **P**æ-nestinus, **A**testinus, **V**estinus, **A**ugustinus, **J**ustinus, **L**avinus, **P**atavinus, **A**cunus, **E**lvinus, **C**orvinus, **L**anuvinus, **V**esuvinus, **E**uxinus.

* This is the name of a certain astrologer mentioned by Petavius, which Labbe says would be pronounced with the accent on the antepenultimate by those who are ignorant of Greek.

Accent the Antepenultimate.

Phäinus, Acinus, Alcinus, Fucinus, Æacidinus, Cyteinus,
Barchinus, Morinus*, Myrrhinus, Terminus, Ruminus, Earinus,
Asinus, Apsinus, Myrsinus, Pometinus, Agrantinus.

ONUS UNUS YNUS*Accent the Penultimate.*

Drachonus, Onochonus, Ithonus, Tithonus, Myronus, Neptune,
Portunus, Tutunus, Acindynus, Bithynus.

Accent the Antepenultimate.

Exagonus, Hexagonus, Telegonus, Epigonus, Erigonus,
Tosigonus, Antigonus, Laogonus, Chrysogonus, Nebrophonus,
Aponus, Carantonus, Santonus, Aristonus, Dercynus, Acindynus.

O U S*Accent the Penultimate.*

Aoüs, Laoüs, Sardoüs, Eoüs, Geloüs, Acheloüs, Inoüs, Mi-
noüs, Naupactoüs, Arctoüs, Myrtoüs.

Accent the Antepenultimate.

Hydrochoüs, Aleathoüs, Pirithoüs, Nausithoüs, Alcinoüs,
Sphinoüs, Antinoüs.

APUS EPUS IPUS OPUS*Accent the Penultimate.*

Priapus, Anapus, Æsapus, Messapus, Athépus, Æsepus,
Euripus, Lycopus, Melanopus, Canopus, Inopus, Piropus,
Oropus, Europus, Asopus, Æsopus, Crotopus.

Accent the Antepenultimate.

Sarapus, Astapus, Edipus, Agriopus, Æropüs.

* The singular of *Morini*. See the word.

As the i in the foregoing selection has the accent on it, it ought to be pronounced like the noun *eye*; while the unaccented i in this selection should be pronounced like e.—See Rule 4th prefixed to the *Initial Vocabulary*.

ARUS ERUS IRUS ORUS URUS YRUS

Accent the Penultimate.

Cimarus, Æsarūs, Iberus, Doberus, Homerus, Severus, Noverus, Meleagrus, Cœagrus, Cynægirus, Camirus, Epirus, Achedorus, Artemidorus, Isidorus, Dionysidorus, Theodorus, Pythodorus, Diodorus, Tryphiodorus, Heliodorus, Asclepiodorus, Athesiadorus, Cassiodorus, Apollodorus, Demodorus, Hermodorus, Xenodorus, Metrodorus, Polydorus, Alorus, Elorus, Helorus, Pelorus, Ægimorus, Assorus, Cytorus, Epicurus, Palinurus, Arcturus.

Accent the Antepenultimate.

Abarus, Imbarus, Hypobarus, Icarus, Pandarus, Pindarus, Tyndarus, Tearus, Farfarus, Agarus, Abgarus, Gargarus, Opharus, Cantharus, Obiarus, Uliarus, Silarus, Cyllarus, Tainarus, Absimarus, Comarus, Vindomarus, Tomarus, Ismarus, Ocinarus, Pinarus, Cinnarus, Absarus, Bassarus, Deiotarus, Tartarus, Eleazarus, Artabrus, Balacrus, Charadrus, Cerberus, Bellerus, Mermerus, Termerus, Hesperus, Craterus, Icterus, Anigrus, Glaphirus, Deborus, Pacorus, Stesichorus, Gorgophorus, Telesphorus, Bosphorus, Phosphorus, Heptaporus, Euporus, Anxurus, Deipyrrus, Zopyrus, Leucosyrus, Satyrus, Tityrus.

ASUS ESUS ISUS OSUS USUS YSUS

Accent the Penultimate.

Parnassus, Galesus, Halesus, Volesus, Termesus, Theumesus, Teuthesus, Alopecconnesus, Proconnesus, Arconnesus, Elaphonnesus, Demonesus, Cherronesus, Chersonesus, Arctenesus, Myonnesus, Halonesus, Cephalonesus, Peloponnesus, Cromyonesus, Lyrnesus, Marpesus, Titaresus, Alisus, Paradisus, Amisus, Paropamisus, Crinibus, Amnisus, Berous, Agrosus, Ebusus, Amphrysus.

Accent the Antepenultimate.

Oribasus, Bubasus, Caucasus, Pedasus, Agasus, Pegasus, Tamasus, Harpasus, Imbrasus, Cerasus, Dorysus, Vogesus, Vologesus, Ephesus, Anisus, Genusus, Ambrysus.

ATUS ETUS ITUS OTUS UTUS YTUS

Accent the Penultimate.

Rubicatus, Bæticatus, Abradatus, Ambigatus, Viriatus, Elatus, Pilatus, Catugnatus, Cincinnatus, Odenatus, Leonatus, Aratus, Pytharatus, Demaratus, Acratus, Ceratus, Sceleratus, Serratus, Dentatus, Duatus, Torquatus, Februatus, Achetus, Polycletus, Ægletus, Miletus, Admetus, Tremetus, Diognetus, Dyscinetus, Capetus, Agapetus, Iapetus, Acretus, Oretus, Hermaphroditus, Epaphroditus, Heraclitus, Munitus, Agapitus, Cerritus, Bituitus, Polygnotus, Azotus, Acutus, Stercatus, Cornutus, Cocytus, Berytus.

Accent the Antepenultimate.

Deodatus, Palæphatus, Inatus, Acratus, Dinocratus, Eches-tratus*, Amestratus, Menestratus, Amphistratus, Callistratus, Damasistratus, Erasistratus, Agesistratus, Hegesistratus, Pisis-tratus, Sosistratus, Lysistratus, Nicostratus, Cleostratus, Da-mostratus, Demostratus, Sostratus, Philostratus, Dinostratus, Herostratus, Eratostratus, Polystratus, Acrotatus, Täygetus, Demænetus, Iapetus, Tacitus, Iphitus, Onomacritus, Agora-critus, Onesicritus, Cleocritus, Damocritus, Democritus, Ari-stocritus, Antidotus, Theodotus, Xenodotus, Herodotus, Cephisodotus, Libanotus, Leuconotus, Euronotus, Agesimbrotus, Stesimbrotus, Theombrotus, Cleombrotus, Hippolytus, Anytus, Ægyptus, Eurytus.

AVUS EVUS IVUS UUS XUS YUS ZUS XYS U

Accent the Penultimate.

Agavus, Timavus, Saravus, Batavus†, Versevus, Süevus, Gradvus, Argivus, Briaxus, Oaxus, Araxus, Eudoxus, Trapezus, Charaxys.

Accent the Antepenultimate.

Batavus, Inuus, Fatuus, Tityus, Diascoridu.

* All words ending in *stratus* have the accent on the antepenultimate syllable.

† This word is pronounced with the accent either on the penultimate or an-
tepenultimate syllable: the former, however, is the most general, especially
among the poets.

DAX LAX NAX RAX RIX DOX ROX

Accent the Penultimate.

Ambrodax, Demonax, Hippoanax.

Accent the Antepenultimate.

**Arctophylax, Hegesianax, Hermesianax, Lysianax, Astyanax,
Agonax, Hierax, Cætobrix, Eporedorix, Deadorix, Ambiorix,
Domnorix, Adiatorix, Orgetorix, Biturix, Cappadox, Allobrox.**

RULES

FOR THE

PRONUNCIATION

OF

SCRIPTURE PROPER NAMES.

ADVERTISEMENT.

THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean, is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin Names.

R U L E S
FOR PRONOUNCING
SCRIPTURE PROPER NAMES.

1. IN the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on it, they have their long open sound, as *Na' bal*, *Je' hu*, *Si'rach*, *Go'shen*, and *Tu' bal*. (See Rule 1st prefixed to the Greek and Latin Proper Names.)

2. When a consonant ends the syllable, the preceding vowel is short; as *Sam' u-el*, *Lem' u-el*, *Sim' e-on*, *Sol' o-mon*, *Suc' coth*, *Syn' a-gogue*. (See Rule 2d prefixed to the Greek and Latin Proper Names.) I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like the *ee* in *seen*, the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A' i*, *A-ris' a-i*. (See rule the 4th prefixed to the Greek and Latin Proper Names.)

4. Every unaccented *i*, ending a syllable not final, is pronounced like *e*, as *A' ri-el*, *Ab'di-el*; pronounced *A' re-el*, *Ab'de-el*. (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily*, they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai' ah*, *Bara'ia*; *Hu'shai*, *Χεστι*; *Hu'rai*, *Ουρι*, &c.; and that when they are pronounced in two syllables, as *Sham' ma-i*, *Shash' a-i*; *Ber-a-i' ah*, it is because the Greek words by which they are translated, as Σαμαι, Σαση, Βεραι, make two syllables of these vowels. Mr. Oliver has not always

attended to this distinction: he makes *Sir'a-i* three syllables, though the Greek make it but two in *Ιερά*. That accurate prosodist Labbe, indeed, makes it a trisyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton, uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim'e-i*; but this is so contrary to the best usage, that it amounts to a proof that it ought to be pronounced in two syllables with the first *i* long, as in *Shi'zar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, Græcised by Ιωακείμ, are always pronounced as a diphthong, or, at least with the accent on the *a*; and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊαφᾶς; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong, is the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay* without the accent, as in *holiday*, *roundelay*, *galloway*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ck* is pronounced like *k*, as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim*, and *Rachel*, seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English word *cheer*, *child*, *riches*, &c. (See Rule 12 prefixed to the Greek and Latin Proper Names.) The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c., pro-

nounced, *Jellius*, *Jippus*, &c.; and in the first it is hard; as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, *Megiddo*, *Megiddon*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew, but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cistern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Igeabarim*, *Iugal*, *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidetus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Philistines*, *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Aetna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open; as *Colhozeh*, *Shiloh*, &c. pronounced *Colhozee*, *Shilo*, &c. (See Rule 7 prefixed to the Greek and Latin proper Names.) The diphthong, *ai* is always pronounced like *ee*: thus *Sa-me'ah* is pronounced *as*, if written *Sa-mee'ah*. But if the accent be on the *ah*, then the *a* ought to be pronounced like the *a* in *father*; as *Tah'e-ra*, *Tah'pe-her*, &c.

10. It may be remarked that there are several Hebrew proper names, which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaze*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew Greek words than preserving the *c* and *g* hard.

Rules for ascertaining the English Quantity of the Vowels in Hebrew Proper Names.

11. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. (See Rule 18 prefixed to the Greek and Latin Proper Names;) and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah*, and not *Kor'ah*, *Mo'loch* and not *Mo'l'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*.

12. In the same manner, when the accent is on the antepenultimate syllable, whether the vowel end the syllable, or be followed by two consonants, the vowel is always short, except followed by two vowels, as in Greek and Latin proper names. (See Rule prefixed to these names, Nos. 18, 19, 20, &c.) Thus *Jehosaphat* has the accent on the antepenultimate syllable, according to Greek accentuation by quantity, (see Introduction to this work) and this syllable, according to the clearest analogy of English pronunciation, is short, as if spelt *Je-ho'sa-phat*. The secondary accent has the same shortening power in *Othonias*, where the primary accent is on the third, and the secondary on the first syllable, as if spelt *Oth-o-ni'as*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty; and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, Nos. 547, 550, &c.

Rules for placing the Accent on Hebrew Proper Names.

13. With respect to the accent of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I

do not mean, however, that every Hebrew word which is Græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation; for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because *Αβδιελ* and *Ισραηλ*, *Abdiel* and *Israel*, have the accent on that syllable. It may be said, that this accent on the last syllable is the grave, which, when on the last word of a sentence, or succeeded by an enclitic, was changed into an acute. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c. though the final syllable of the Greek words Σωκράτης, Σωσθένης, &c., is long, and the Greek accent on the penultimate. (See Introduction prefixed to the Rules for pronouncing Greek and Latin Proper Names.) It is this general prevalence of accenting according to the Latin analogy that has induced me, when the Hebrew word has been Græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek Καθεύα, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is Græcised into Χασεβά. But when the Hebrew and Greek word does not contain the same number of syllables, as *Mes' o-bah*, *Μεσοβά*, *Id' u-el*, Ιδευλός, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from Μαρδοχαῖος.

14. As we never accent a proper name from the Greek on the

last syllable, (not because the Greeks did not accent the last syllable, for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody;) so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gede'rah* I have placed the accent on the penultimate, because it is Græcised by *Γέδερα*, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. (See this farther exemplified, Rule 18, prefixed to the Greek and Latin Proper Names, and Introduction near the end.) Thus though it may seem at first sight absurd to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious one is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the analogies of our own language are so little understood, and the Greek and Latin languages are so justly admired, even the appearance of being acquainted with them will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c. as *Ιεράνη*, *Αγία*, *Βαία*, &c. &c.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says we must pronounce it in this manner, if we wish to

pronounce it like the French with the *os rotundum et facundum*. and, indeed, if the *i* were to be pronounced in the French manner like *e*, placing the accent on the first syllable seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but not the French, pronounce *ore rotundo*:" for though the Greeks might place the accent on the *i* in *Micōiac*, yet as they certainly pronounced this vowel as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables: as *Eph'ra-im* and *Miz'ra-im* have the accent on the antepenultimate; but *Ho-ro-na'im*, *Ram-a-th'a im*, &c. on the penultimate syllable. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Phar-va'im*, *φαρβίμ*, &c.

17. *Kemuel*, *Jemuel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the penultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation, and show the true analogy of the accentuation of our own language.

18. Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without

180 RULES FOR PRONOUNCING SCRIPTURE PROPER NAMES.

points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling their pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction which a knowledge of language gives them above the vulgar; and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between this ancient language and our own; to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμανουήλ, Σαμεϋλ, Διμοϋλ; but *Elishua*, *Esdralon*, *Gederah*, may have the accent on the penultimate, because the Greek words into which they are translated, Ελισσά, Εσδρέλων, Γάδηρα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must entreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

PRONUNCIATION OF SCRIPTURE PROPER NAMES.

INITIAL VOCABULARY.

* * When a word is succeeded by a word printed in Italics, this latter word merely to spell the former as it ought to be pronounced. Thus *A'sefu* is the true pronunciation of the preceding word *A'i-pha*; and so of the rest.

* * The Figures annexed to the words refer to the Rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (5) after *A-bish'a-i* refers to Rule the 5th, for the pronunciation of the unaccented *a*; and so of the rest.

* * For the quantity of the vowels indicated by the syllabication, see Nos. 8 and 19 of the Rules for Greek and Latin proper Names.

AB	AB	AB
A' A-LAR	Ab' a-dah	A' bal
A' a-ron (5)	A-bad' don	Ab' a-na (9)
Ab	Ab-a-di' as (15)	† Ab' a-rim
Ab' a-cue	A-bag' tha	Ab' a-ron

* *Aaron*.—This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and if written *A'ron*. Milton uniformly gives it this syllabication and accent.

Till by two brethren (those two brethren call

Moses and *Aaron*) sent from God to claim

His people from inthralment.—*Parr. Lost*, b. xii. v. 170.

† *Abirim*.—This and some other words are decided in their accentuation by Milton in the following verses:

From

Ab'ba (9)
Ab'da
Ab'di (3)
Ab-di'as (15)
Ab'di-el (4) (18)
Ab'don
A-bed'ne-go
A'bel (1)
A'bel Beth-ma'a-cah
A'bel Ma'im
A'bel Me-ho'lath
A'bel Mis'ra-im (16)
A'bel Shit'tim
Ab'e-san (11)
Ab'e-sar (13)
A'bez
Ab'ga-rus (12)
A'bi (9)
A-bi'a, or A-bi'ah
A-bi-al'bon (12)
A-bi'a-saph
A-bi'a-thar
A'bib
A-bi'dah (9)
Ab'i-dan

A'bi-el (4) (12)
A-bi-e'zer (12)
A-bi-ez'rite
Ab'i-gail
Ab'i-gal
Ab-i-ha'il
A-bi'hu
A-bi'hud
A-bi'jah (9)
A-bi'jam
Ab-i-le'ne
A-bim'a-el (13)
A-bim'e-lech (6)
A-bin'a-dab
A-bin'o-am
A-bi'ram
A-bi'rom
A-bis'a-i (5)
Ab-i-se'i
Ab'i-shag
A-bish'a-i (5)
A-bish'a-har
A-bish'a-lom
A-bish'u-a (13)
Ab'i-shur

AB
AC

Ab'i-sum
Ab'i-tal
Ab'i-tub
A-bi'ud
Ab'ner
*A'bram, or
A'bra-ham
Ab'sa-lom
A-bu'bus
Ac'cad
Ac'a-ron
Ac'a-tan
Ac'ca-ron
Ac'cho (6)
Ac'cos
Ac'coz
A-cel'da-ma (10)
A-sel'da-ma
A'chab (6)
A'chad
A'cha'i-a (5)
A'cha'i-cus
A'chan (6)
A'char
A'chaz (6)

From Aroar to Nebo, and the wild
Of southmost *Abarim* in Hesebon,
And Horonaim, Seon's realm, beyond
The flow'ry dale of Sibma, clad with vines,
And Eleále to th' Asphaltic pool. — *Par. Lost*, b. i. v. 407.

Yet his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds. — *Ib. 463.*

* *Abram* or *Abraham*.—The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *b* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Ach' bor
 A-chi-ach' a-rus
 A' chim (6)
 A-chim' e-lech (6)
 A' chi-or
 A-chi' ram
 A' chish
 Ach' i-tob, or
 Ach' i-tub
 A-chit' o-phel
 A-kit' o-fel
 Ach' me-tha
 A' chor
 Ach' sa (9)
 Ach' shapk
 Ach' zib (6)
 Ac' i-pha
 As' e-fa (7)
 Ac' i-tho
 A-cu' a (13)
 A' cub (11)
 A' da
 A' dad
 Ad' a-da, or
 Ad' a-dah (9)
 Ad-ad-e' zer
 Ad-ad-rim' mon
 A'dah
 Ad-a-i' ah (9) (15)
 Ad-a-li'a (15)
 Ad' am
 Ad' a-ma, or
 Ad' a-mah
 Ad' a-mi (3)
 Ad' a-mi Ne' keb.
 A' dar (1)

Ad' a-sa (9)
 Ad' a-tha (9)
 Ad' be-el (13)
 Ad' dan
 Ad' dar
 Ad' di (3)
 Ad' din
 Ad' do
 Ad' dus
 A' der (1)
 Ad' i-da
 A' di-el (13)
 A' din
 Ad' i-na (9)
 Ad' i-no
 Ad' i-nus
 Ad' i-tha (9)
 Ad-i-tha' im (16)
 Ad' la-i (5)
 Ad' mah
 Ad' ma-tha
 Ad' na (9)
 Ad' nah (9).
 *Ad' o-nai (5)
 Ad-o-ni' as (15)
 A-do-ni-be' zek
 Ad-o-ni' jah (15)
 A-don'i-kam
 A-don-i' ram
 A-don-i-ze' dek
 A-do' ra (9)
 Ad-o-ra' im (16)
 A-do' ram
 A-dram' e-lech
 A'dri-a (2) (9) (12)
 A'dri-el (13)

A-du' el (13)
 A-dul'lam
 A-dum' misa
 A-e-di' as (15)
 A'gypt
 A-ne' as.—Virgil.
 A-ne-as.—Acts 9.
 A' non
 A' nos
 Ag' a-ba
 Ag' a-bus
 A'gag (1) (11)
 A'gag-iæ
 A'gar
 Ag-a-renes
 Ag' e-e (7)
 Ag-ge' us (?)
 Ag-noth-ta' bos
 A'gur
 A'hab
 A-har'ah (9)
 A-har' al
 A-has' a-i (5)
 A-has-u-e' rus
 A-ha' va
 A'haz
 A-haz' a-i (5)
 A-ha-zí' ah (15)
 Ah' ban
 A'her
 A' hi (3)
 A-hi' al
 A-hi' am
 A-hi-e' zer
 A-hi' hud
 A-hi' jah

* Adonai.—Labbe, says his editor, makes this a word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadæ*, *Sinæ*, *Telmaï*, &c., and at the same time make two syllables of the diphthong in *Cesæn*, which are commonly united into one? In this, says he, he is inconsistent with himself. See *Sinæ*.

A-hi' kam	Ai' ja-lon	A-mal' da
A-hi' lud	Ad' ja-lon	Am' a-lek
A-him' a-az	Aij' e-leth Sha' bar	Am' a-lek-ites (8)
A-hi' man	Ad' je-leth	A' man
A-him' e-lech	A' in (5)	Am' a-na
A-him' e-lek	A-i' oth	Am-a-ri' ah (15)
A-hi' moth	A-i' rus	A-ma' sa
A-hin' a-dab	Ak' kub	A-mas' a-i (5)
A-hin' o-am	Ak-rab' bim	Am-a-shi' ah (15)
A-hi' o	A-lam' e-lech (6)	Am-a-the'is
A-hi' ra (9)	Al' a-meth	Am' a-this
A-hi' ram	Al' a-moth	Am-a-zí' ah
A-hi' ram-ites (8)	Al' ci-mus	*A' men'
A-his' a-mach (6)	Al' e-ma	A' mi (3)
A-hish' a-hur	A-le' meth	A-min' a-dab
A-hi' sham	Al-ex-an' dri-a	A-mit' tai (5)
A-hi' shar	Al-ex-an' dri-on	A-miz' a-bad
A-hi' tob	Al-le-lu' jah	Am' mah
A-hit' o-phel	Al-le-lu' yah (5)	Am-mad' a-tha
A-hi' tub	A-li' ah	Am' mi (3)
A-hi' ud	A-li' an	Am-mid' i-oi (4)
Ah' lah	Al' lom	Am' mi el (4)
Ah' lai (5)	Al' lon Bac' huth	Am-mi' bud
A-ho' e, or A-ho' ah	Al-mo' dad	Am-i-shad' da-i (5)
A-ho' ite (8)	Al' mon, Dib-la- tha' im (15)	Am' mon
A-ho' lah	Al' na-thau	Am' mou-ites
A-hol' ba	A' loth	Am' non
A-hol' bah	Al' pha	A' mok
A-ho' li-ab	Al-phe' us	Am' o-rites (8)
A-hol' i-bah (9)	Al-ta-ne' us	A' mos
A-ho-lib' a-mah	Al-tas' chith (6)	Am' pli-as
A-hu' ma-i (5)	Al' te-kon	Am' ram
A-hu' zam	Al' vah, or Al' van	Am' ram-ites (8)
A-huz' zah	A' lush	Am' ran
A'i (3)	A' mad	Am' ra-phel
A'i' ah (15)	A-mad' a-tha	Am' zi (3)
A'i-ath	A-mad' a-thus	A' nab
A'i' ja	A' mal	An' a-el (11)

* *Amen.*—The only simple word in the language which has necessarily two successive accents. See *Critical Pronouncing Dictionary*, under the word.

A'nah	An-tip'a-tris	A-ra'b-i-a
An-a-ha'rath	An'ti-pha	A'rad
An-a-i'ah (5) (15)	An-to'ni-a	A'rad-ite (8)
A'nak	An-to-thi'jah (15)	Ar'a-dus
An'a-kims	An'toth-ite (8)	A'rah (1)
An'a-mim	A'nu'b	A'ram
A-nam'e-lech (6)	Ap-a-me'a	A'ran
A'nan	Aph-a-ra'im (16)	Ar'a-rat
An'a'ni	A-phar'sath-chites	A-rau'nah
An-a-ni'ah (15)	A-phar'sites (8)	Ar'ba, or Ar'bah
An-a-ni'as	A'phek	Ar'bal
A-nan'i-el (13)	A-phe'kah	Ar-bat'tis
A'nath	A-pher'e-ma	Ar-be'la, in Syria
*A-nath'e-ma	A-ph'er'ra	Ar-bel'la
An'a-thoth	A-phi'ah (15)	Ar'bite (8)
An'drew	Aph'rah	Ar-bo'nai (5)
A'item, or A'nen	Aph'ses	Ar-che-la'us
A'ner	A-poc'a-lypse	Ar-ches'tra-tus
A'nes	A-poc'ry-pha	Ar'che-vites (8)
A'neth	A-pol'los	Ar'chi (3)
An'a-thoth-ite (8)	A-pol'ly-on	Ar-chi-at'a-roth
A'ni-am	A-pol'yon	Ar-chip'pus
A'nim	Ap'pa-im (15)	Arch'ites (8)
An'na (9)	Ap'phi-a (3)	Ard
An'na-as	Aph'e-a	Ar'dath
An'nas	Ap'phus	Ard'ites (8)
An-nu'us (13)	Aph'us	Ar'don
A'nus	Aq'ui-la	A-re'li (3)
An-tilib'a-nus	Ar	A-re'lites
An'ti-och (6)	A'ra	A-re-op'a-gite (8)
An'ti'o-chis	A'rab	+A-re-op'a-gus
An'ti'o-chus	Ar'a-bah	A'res
An'ti-pas	Ar-a-bat'ti-ne	Ar'e'tas

* *Anathema*.—Those who are not acquainted with the profound researches of verbal critics would be astonished to observe what waste of learning has been bestowed on this word by Labbe, in order to show that it ought to be accented on the antepenultimate syllable. This pronunciation has been adopted by English scholars; though some divines have been heard from the pulpit to give it the penultimate accent, which so readily unites it in a trochaic pronunciation with *Maranatha*, in the first Epistle of St. Paul to the Corinthians: “If any man love not the Lord Jesus Christ, let him be *Anathema maranatha*.”

+ *Areopagus*.—There is a strong propensity in English readers of the New Testament

A-re' us	Ar' pad, or Ar' phad	A-se' as
Ar' gob	Ar' sa-ces	As-e-bi' a
Ar' gol	Ar-phax' ad	A-seb-e-bi' a (15)
A-rid' a-i (5)	Ar'te-mas	As' e-nath
A-rid' a-tha	Ar' vad	A' ser
A-ri' eh (9)	Ar' vad-ites (8)	A-se' rar
A' ri-el (4) (12)	Ar' u-both	Ash-a-bi' ah (15)
Ar-i-ma-the'a	A-rus' mah (13)	A'shan
A' ri-och (4)	Ar' za	Ash'be-a
A-ri-s' a-i (5)	A' sa	Ash'bel
Ar-is-to-bu'lus	As-a-di' as	Ash'bel-ites (8)
Ark' ites	As'a-el (13)	Ash' dod
Ar-ma-ged' don	As'a-hel	Ash' doth-ites (8)
Ar-mi-shad' a-i	As-a-i' ah (5) (15)	Ash' doth Pis' gah
Ar' mon	As'a-na	A'she-an
Ar' nan	A' saph	Ash'er
Ar' ne-pher	As'a-phar	Ash'i-math
Ar' non	As'a-ra	Ash'ke-naz
A' rod	A-sar'e-el (13)	Ash'nah
Ar'o-di (3)	As-a-re'lah	A'shon
Ar'o-er	As-baz'a-reth	Ash'pe-naz
A' rom	As'ca-lon	Ash'ri-el (13)

Testament to pronounce this word with the accent on the penultimate syllable; and even some foreign scholars have contended that it ought to be so pronounced, from its derivation from *Ἄρης πάγος*, the Doric dialect for *Ἄρης πηγή*, the fountain of Mars, which was on a hill in Athens, rather than from *Ἄρης πάγος*, the hill of Mars. But Labbe very justly despises this derivation, and says, that of all the ancient writers none have said that the *Areopagus* was derived from a fountain, or from a country near to a fountain; but all have confessed that it came from a hill, or the summit of a rock, on which this famous court of judicature was built. Vossius tells us, that St. Augustine, *De Civ. Dei*, b. x. cap. 10, calls this word *pagum Martis*, the village of Mars, and that he fell into this error because the Latin word *pagus* signifies a village or street; but, says he, the Greek word signifies a hill, which, perhaps, was so called from *πηγή* or *πηγὴ*, (that is, fountain,) because fountains usually take their rise on hills.—Wrong, however, as this derivation may be, he tells us it is adopted by no less scholars than Bem, Budens, and Siginus. And this may show us the uncertainty of etymology in language, and the security of general usage; but in the present case both etymology and usage conspire to place the accent on the antepenultimate syllable. Agreeably to this usage, we find the prologue to a play observe, that——

The critics are assembled in the pit,
And form an *Areopagus* of wit.

Ash' ta-roth	As-si-de' ans (15)	A' va
Ash' te-moth	As' sir	Av' a-ran
Ash' ta-roth-ites (8)	As' sos	A' ven
A-shu' ath	As' ta-roth	Au' gi-a (4)
Ash' ur	Ash' ta-roth	A' vim
A-shu' rim (13)	As-tar' te	A' vims
Ash' ur-ites (8)	As' tath	A' vites (8)
A' si-a	A-sup' pim	A' vith
As-i-bi' as (15)	A-syn' cri-tus	Au-ra-ni' tis
A' si-el (13)	A' tad	Au-ra' nus
As'i-pha	At' a-rah	Au-te' us
As' ke-lon	A-tar' ga-tis	Az-a-e' lus
* As' ma-dai (5)	At' a-roth	A' zah
As' ma-veth	A' ter	A' zal
As-mo-de' us	At-e-re-zir' as (15)	Az-a-li' ah (15)
As-mo-ne' ans	A'thack	Az-a-ni' ah (15)
As' nah	Ath-a-i' ah (15)	A-za' phi-on
As-nap' per	Ath-a-li' ah (15)	A' a-ra
A-so' chis (6)	Ath-a-ri' as (15)	A-za' re-el
A' som	Ath-e-no' bi-us	Az-a-ri' ah (15)
As' pa-tha	Ath' ens	Az-a-ri' as (15)
As' phar	Ath' lai (5)	A' zaz
As-phar' a-sus	At' roth	+A-za' zel
As' ri-el (13)	At' tai (5)	Az-a-ziz' ah (15)
As-sa-bi' as (15)	At-ta-li' a (15)	Az-baz' a-reth
As-sal' i-moth	At' ta-lus	A' buk
As-sa-ni' as (15)	At-thar'a-tes	A-za' kah (9)

* *Asmadaï*.—Mr. Oliver has not inserted this word, but we have it in Milton :

On each wing
Uriel and Raphaël his vanquishing foe,
Though huge, and in a rock of diamond arm'd,
Vanquish'd, Adstamelech and *Asmadaï*.

Par. Lost, b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in *daily*.—See Rule 5, and the words *Sinæ* and *Adonæi*.

+ *Azazel*.—This word is not in Mr. Oliver's Lexicon ; but Milton makes use of it, and places the accent on the second syllable :

that prond honour claim'd
Azazel as his right ; a cherub tall.

Par. Lost, b. i. v. 534.

A'zel
A'zem
Az-e-phu'rith
A'zer
A-ze'tas
Az'gad
A-z'i'a (15)
A-z'i'e-i

A'zi-el (13)
A-zi'za
Az'ma-veth
Az'mon
Az'noth Ta'bor
A'zor
A-zo'tus
Az'ri-el (13)

Az'ri-kam
A-zu'bah
A'zur
Az'u-ran
Az'y-mites
Az'zah
Az'zan
Az'zur

BAA'L, or Bel
Ba'al-ah
Ba'al-ath
Ba'al-ath Be'er
Ba'al Be'rih
Ba'al-le
Ba'al Gad'
Ba'al Ham'on
Ba'al Han'an
Ba'al Ha'zor
Ba'al Her'non
Ba'al-i (3)
Ba'al-im.—*Milton.*
Ba'al-is
Ba'al Me'on
Ba'al Pe'or
Ba'al Per'a-zim
Ba'al Shal'isha
Ba'al Ta'mar
Ba'al Ze'bub
Ba'al Ze'phon
Ba'a-na
Ba'a-nah
Ba'a-nan
Ba'a-nath
Ba-a-ni'as (15)

Ba'a-ra
Ba'a-sha (9)
Ba'a-shah
Ba-a-si'ah (15)
Ba'bel
Ba'bi (3)
Bab'y-lon
Ba'ca
Bach'rites (8)
Bac-chu'rus
Bach'uth Al'lon
Ba-go'as
Bag'o-i (3) (5)
Ba-ha'rum-ite (8)
Ba-hu'rim
Ba'jith
Bak-bak'er
Bak'buk
Bak-buk-i'ah (15)
Ba'la-am (16)
* Ba'lam
Bal'a-dan
Ba'lah (9)
Ba'lak
Bal'a-mo
Bal'a-nus

Bal-tha'sar (11)
Ba'mah
Ba'moth
Ba'moth Ba'al
Ban
Ba'ni (3)
Ba'nid
Ban-a-i'as (15)
Ban'nus
Ban'u-as
Ba-rab'bas
Bar'a-chel (6)
Bar-a-chi'ah (15)
Bar-a-chi'as
Ba'rak
Bar-ce'nor
Bar'go
Bar-hu'mites (8)
Ba-ri'ah (15)
Bar-je'sus
Bar-jo'na
Bar'kos
Bar'na-bas
Bar-ro'dis
Bar'sa-bas
Bar'ta-cus

* See *Canaan, Aaron, and Israel.*

Bar-thol' o-mew
 Bar-ti-me' us
 Ba' ruch (6)
 Bar-zil' la-i (5)
 Bas' ca-ma
 Ba' shan, or
 Bas' san
 Ba' shan Ha' voth
 Fa' ir
 Bash' e-math
 Bas' lith
 Bas' math
 Bas' sa
 Bas' ta-i (5)
 Bat' a-ne
 Bath
 Bath' a-loth
 Bath-rab' bim
 Bath' she-ba
 Bath' shu-a (13)
 Bav' a-i (5)
 Be-a-li' ah (15)
 Be' a-loth
 Be' an
 Beb' a-i (5)
 Be' cher
 Be' ker (6)
 Bech-o' rath
 Bech' ti-leth
 Be' dad
 Bed-a-i' ah (15)
 Be-el-i' a-da
 Be-el' sa-rus
 Be-el-teth' mus
 Be-el' ze-bub
 Be' er
 Be-e' ra
 Be-e' rah, or Be' rah
 Be-er-e' lim
 Be-e' ri (3)
 Be-er-la-ha'i-roi
 Be-e' roth
 Be-e' roth-ites (8)

Be-er' she-ba
 Be-esb' te-rah
 Be' he-moth
 Be' kah (9)
 Be' la
 Be' lah
 Be' la-ites (8)
 Bel' e-mus
 Bel' ga-i (5)
 Be' li-al (13)
 Bel' ma-im (16)
 Bel' men
 Bel-shaz' zer
 Bel-te-shaz' zar
 Ben
 Ben-ai' ah (5)
 Ben-am' mi (3)
 Ben-eb' e-rak
 Ben-e-ja' a-kam
 Ben' ha-dad
 Ben-ha' il
 Ben-ha' nan
 Ben' ja-min
 Ben' ja-mite (8)
 Ben' ja-mites
 Ben' i-nu
 Ben-u' i (3) (14)
 Be' no
 Be-no' ni (3)
 Ben zo' heth
 Be' on
 Be' or
 Be' ra
 Ber' a-chah (6) (9)
 Ber-a-chi' ah (15)
 Ber-a-i' ah (15)
 Be-re' a
 Be' red
 Be' ri (3)
 Be-ri' ah (15)
 Be' rites (8)
 Be' rith
 Ber-ni' ce

Be-ro' dach Bal' a-
 dan
 Be' roth
 Ber' o-thai (5)
 Be-ro' thath
 Ber' yl
 Ber-ze' lus
 Be' zai (5)
 Bes-o-dei' ah (9) (15)
 Be' sor
 Be' tah
 Be' ten
 Beth-ab' a-ra
 Beth-ab' a-rah (9)
 Beth' a-nath
 Beth' a-noth
 Beth' a-ny
 Beth' a-ne
 Beth-ar' a-bah (9)
 Beth' a-ram
 Beth-ar' bel
 Beth-a' ven
 Beth-az' ma-veth
 Beth-ba-al-me' on
 Beth-ba' ra
 Beth-ba' rah (9)
 Beth' ba-si (3)
 Beth-bir' e-i (3)
 Beth' car
 Beth-da' gon
 Beth-dib-la-tha' im
 Beth' el
 Beth' el-ite
 Beth-e' mek
 Be' ther
 Beth-es' da
 Beth-e' zel
 Beth-ga' der
 Beth-ga' mul
 Beth-hac' ce-rim (7)
 Beth-hak' ser-im
 Beth-ha' ran
 Beth-hog' lah (9)

Beth-bo' ron
 Beth-jes' i-moth
 Beth-leb' a-oth
 Beth' le-hem
 Beth' le-hem Eph'
 ra-tah
 Beth' le-hem Ju' dah
 Beth' le-hem-ite (8)
 Beth-lo' mon
 Beth-ma' a-cah (9)
 Beth-mar' ca-both
 Beth-me' on
 Beth-nim' rah (9)
 Beth-o' rou
 Beth-pa' let
 Beth-paz' zer
 Beth-pe' or
 *Beth' pha-ge (12)
Beth' fa-je (10)
 Beth' phe-let
 Beth' ra-bah (9)
 Beth' ra-pha (9)
 Beth' re-hob
 Beth-sa' i-da (9)
 Beth' sa-mos
 Beth' shan
 Beth-she' an
 Beth' she-mesh
 Beth-shit' tah (9)
 Beth' si-mos
 Beth-tap' pu-a

Beth-su' ra (14)
 Be-thu' el (14)
 Be' thul
 Beth-u-li' a (5)
 Beth' zor
 Beth' zur
 Be-to' li-us
 Bet-o-mes' them
 Bet' o-nim
 Be-u' lah
 Be' zai (5)
 Be-zal' e-el
 Be' zek
 Be' zer, or Boz' ra
 Be' zeth
 Bi' a-tas
 Bich' ri (3) (6)
 Bid' kar
 Big' tha
 Big' than
 Big' tha-na
 Big' va-i (5)
 Bil' dad
 Bil' e-am
 Bil' gah (9)
 Bil' ga-i (5)
 Bil' ha, or Bil' hah
 Bil' han
 Bil' shan
 Bim' hal
 Bin' e-a (9)

BU

Bin' nu-i (3) (14)
 Bir' sha
 Bir' za-vith
 Bish' lam
 Bi-thi' ah (15)
 Bith' ron
 Biz-i-jo-thi' ah (5)
 Biz-i-jo-thi' jah
 Biz' tha
 Blas' tus
 Bo-a-ner' ges
 Bo' az, or Bo' oz
 Boc' cas
 Boch' e-ru (6)
 Bo' chim (6)
 Bo' han
 Bos' cath
 Bo' sor
 Bos' o-ra
 Bos' rah (9)
 Bo' zez
 Boz' rah
 Brig' an-dine
 Buk' ki (3)
 Buk-ki' ah (15)
 Bul, *rhymes dull*
 Bu' nah
 Bun' ni (3)
 Buz
 Bu' zi (3)
 Buz' ite (8)

* *Bethphage*.—This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Beth' page*.

CA

CA

CH

C_AB
Cab' bon
Cab' ham
Ca' bul.—See Bul.
Cad' dis
Ca' des
Ca' desh
Ca' a-phas (5)
Cain
Ca-i' nan
Ca' rites (8)
Ca' lah
Cal' a-mus
Cal' col
Cal-dees'
Ca' leb
Ca' leb Eph' ra-tah
Cal' i-tas
Cal-a-mol'a-lus
Cal' neth
Cal' no
Cal' phi (3)
Cal' va-ry
Cal' va-re
Ca' mon
Ca' na

***Ca' na-an**
Ca' na-an-ites (8)
Can' nan-ites
Can' neh (9)
Can' nee
Can' veh (9)
Can' vee
+Ca-per' na-um (16)
Caph-ar-sal' a-ma
Ca-phen' a-tha (9)
Ca-phi' ra (9)
Caph' tor
Caph' to-rim
Caph' to-trims
Cap-pa-do' ci-a
Cap-pa-do' she-a
Car-a-ba' si-on
Car-a-ba' ze-on
Car' cha-mis (6)
Car' che-mish (6)
Ca-re' ah (9)
Ca' ri-a
Car' kas
Car-ma' ni-ans
Car' me
Car' mel

Car' mel-ite (8)
Car' mel-i-tess
Car' mi (3)
Car' mites (3)
Car' na-im (15)
Car' ni-on
Car' pus
Car-she' na
Ca-siph' i-a
Ca' leu
Ca' lu-bim
Ca' phor
Ca' pis, or
Ca' phin
Ca-thu' ath (13)
Ce' dron (7)
Ce' lan
Ce-le-mi' a (9)
Cen' cre-a (6)
Cen-de-be' us
Cen-tu' ri-on
Ce' phas
Ce' ras
Ce' teb
Cha' bris (6)
Cha' di-as

* *Canaan*.—This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baelim*, which are always heard in two and three syllables respectively.—See *Adonai*.

† *Cephernum*.—This word is often, but improperly, pronounced with the accent on the penultimate.

Chas' re-as
 Chal' ce-do-ny
 Chal' col
 Chal-de' a
 Cha' nes
 Chan-nu-ne' us
 Char-a-ath' a-lar
 Char' a-ca
 Char' a-sim
 Char' cus
 Cha' re-a
 Char' mis
 Char' ran
 Chas' e-ba (18)
 Che' bar (5)
 Ched-er-la' o-mer
 Che'lal
 Chel' ci-as
 Kel'she-as
 Chel' lub
 Che'lod
 Che'lub
 Chel' li-ans
 Chel' lus
 Che-lu' bai (5)
 Che-lu' bar
 Chem' a-rims
 Che' mosh
 Che-na' a-nah (9)
 Chen' a-ni (3)
 Chen-a-ni' ah (15)
 Che' phar Ha-am'
 mo-nai (5)
 Cheph-i' rah (6) (9)
 Che' ran
 Che're-as
 Cher' eth-ims
 Cher' eth-ites (8)
 Che'rith, or
 Che' rish
 Cher' ub (6)

Cher' u-bim
 Ches' a-lon
 Che' sed
 Che' sil
 Che' sud
 Che-su'l loth
 Chet' tim
 Che' zib
 Chi' don
 Chil' le-ab
 Chi-li' on
 Chil' mad
 Chim' ham
 Chis' leu, Cas' leu,
 or Cis' leu
 Chis' lon
 Chis' loth Ta' bor
 Chit' tim
 Chi' un
 Chlo' e
 Cho' ba
 Cho-ra' sin, or
 Cho-ra' shan, or
 Cho-ra' zin
 Chos-a-me' us
 Cho-ze' ba
 CHRIST
 Chub (6)
 Kub
 Chun
 Chu' sa, or Chu' za
 Chush' an Rish-a'
 tha'im (15)
 Chu'si
 Ci'a ner-eth, or
 Cin' ner-oth
 Cir' a-ma
 Ci'sai (5)
 Cis' leu
 Cith' e-rus
 Cit' times

Clau' da
 Cle-a' sa
 Clem' ent
 Cle' o-phas
 Clo' e
 Cni' dus
 Ni'dus
 Col-ho' zeh (9)
 Col' li-us
 Co-los' se
 Co-los' si-ans
 Co-losh' e-ans
 Co-ni' ah (15)
 Con-o-ni' ah
 Cor
 Cor' be
 Cor' ban
 Co' re
 Cor' inth
 Co-rin' thi-ans
 Co'sam
 Cou' tha
 Coz
 Coz' bi (3)
 Cres' cens
 Crete
 Cre'tans
 Cretes
 Cre'ti-ans
 Cre'she-ans
 Cu' bit
 Cush
 Cu' shan
 Cu' shan Rish-
 tha'im (15)
 Cu' shi (3)
 Cuth, or Cuth' ah
 Cu' the-ans
 Cy'a-mon
 Cy-re' ne
 Cy-re' ni-us

DA

DI

DU

D <small>A B' A-REH</small> (9)	Da' vid	Dil' e-an
Dab' ba-sheth	De' bir	Dim' nah
Dab' e-rath	*Deb' o-rah	Di' mon
Da' bri-a	De-cap' o-lis	Di-mo' nah (9)
Da-co' bi (3)	De'dan	Di' nah (9)
Dad-de' us	Ded'a-nim	Di' na-ites (8)
Da' gon	Ded'a-nims	Din' ha-bah (9)
Dai' san (5)	De-ha' vites (8)	Di-ot' re-phes
Dal-a-i' ah (5)	De' kar	Di' shan
Dal' i-lah	Del-a-i' ah (5)	Di' shon
Dal-ma-nu' tha	Del' i-lah	Diz' a-hab
Dal' phon	De' mas	Do' cus
Dam'a-ris	Der' be	Dod'a-i (5)
Dam-a-scenes'	Des' sau	Dod'a-nim
Dan	De-u' el (17)	Dod'a-vah (9)
Dan' ites (8)	Deu-ter-on' o-my	Do' do
Dan-ja'an	Dib' la-im (16)	Do' eg
Dan'i-el (13)	Dib' lath	Doph' kah (9)
Dan' nah	Di' bon	Dor
Dan'o-brath	Di' bon Gad	Do' ra
Da' ra	Dib' ri (3)	Dor' cas
Dar' da	Dib' za-hab, or Diz' a-hab	Do-rym' e-nes
Da' ri-an	Di' drachm	Do-sith' e-us
Dar' kon	Di' dram	Do'tha-im, or Do'than (16)
Da' than	Did'y-mus (6)	Du' mah (9)
Dath'e-mah, or Dath'mah	Dik'lah, or Dil' dah	Du' ra

* *Deborah*.—The learned editor of *Labbe* tells us, that this word has the penultimate long, both in the Greek and Hebrew; and yet he observes, that our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; "and why not," says he, "when they place the accent on the first syllable of *orator*, *auditor*, and *successor*?" "But," continues he, "I suppose they accent them otherwise, when they speak Latin?" Who doubts it?

EL

E' A-NAS
 E' bal
 E' bed
 E-bed' me-lech
 Eb-en-e' zer
 E' ber
 E-bi' a-saph
 E-bro' nah
 E-ca' nus
 Ec-bat' a-na
 Ec-cle-si-as' tes
 Ec-cle-si-as' ti-cus
 Ed
 E' dar
 E' den
 E' der
 E' des
 E' di-as
 Ed' na
 E' dom
 E' dom-ites (8)
 Ed' re-i (3)
 Eg' lah
 Eg' la-im (16)
 Eg' lon
 E' gypt
 E' hi (3)
 E' hud
 E' ker
 Ek' re-bel
 Ek' ron
 Ek' ron-ites (8)
 E' la
 E' la-dah
 E' lah
 E' lam
 E' lam-ites (8)
 El' a-sah (9)

EL

E' lath
 El-beth' el
 El' ci-a
 El' she-a
 El' da-ab
 El' dad
 E' le-ad
 E-le-a' leh (9)
 E-le-a' le.—Milton.
 E-le' a-sah (9)
 E-le-a' zer
 E-le-a-zu' rus
 El-el-o' he Is' ra-el
 E-leu' the-rus
 El-eu-za'i (3) (5)
 El-ha' nan
 E' li (3)
 E-li' ab
 E-li' a-da
 E-li' a-dah
 E-li' a-dun
 E-li' ah (9)
 E-li' ah-ba (9)
 E-li' a-kim
 E-li' a-li (3)
 E-li' am
 E-li' as (15)
 E-li' a-saph
 E-li' a-shib
 E-li' a-sis
 E-li' a-tha, or
 E-li' a-thah
 E-li' a-zar
 E-li' dad
 E' li-el (13)
 E-li-e' na-i (5)
 E-li-e' zer
 E-li' ha-ba

EL

El-i-ho' na-i (5)
 El-i-ho' rep'h
 E-l' hu
 E-li' as (15)
 E-li' jah (9)
 El' i-ka
 E' lim
 E-lim' e-lech (6)
 E-li-o' na-i (5)
 E-li-o' nas
 El' i-phal
 E-liph' a-leh (9)
 El' i-phaz
 E-liph' e-let
 E-lis' a-beth
 El-i-se' es
 E-li' sha (9)
 E-li' shah
 E-lish' a-me
 E-lish' a-mah
 E-lish' a-phat
 E-lish' e-ba
 El-i-shu' a (13)
 E-lis' i-mus
 E' li' u
 E-li' ud
 E-liz' a-phan
 El-i-se' us
 E-li' zur
 El' ka-nah
 El' ko-shite (8)
 El' la-sar
 El' mo-dam
 El' na-am
 El' na-than
 E' ion
 E' lon-ites (8)
 E' ion Beth' ha-nan

E' loth	En' she-mesh	Esh' ka-lon
El' pa-al	En-lap' pu-ab (9)	Esh' ta-ol
El' pa-let	Ep' a-phras	Esh' tau-lites (8)
El-pa' ran	E-paph-ro-di' tus	Esh-tem' o-a
El' te-keh (9)	E-pen' e-tus	Esh' te-moth
El' te-keth	E' phah	Esh' ton
El' te-kon	E' phai (5)	Es' li (3)
El' to-lad	E' pher	Es-ma-chi' ah (15)
E' lul	E' phes-dam' min	E-so' ra
E-lu' za-i (5)	Eph' lal	Es' ril
El-y-ma' is	E' phod	Es' rom
El'y-mas	E' phor	Es-senes' (8)
El' za-bad	Eph' pha-tha	Est' ha-ol
El' za-phan	E' phra-im (16)	Es' ther
Em-al-cu' el (17)	E' phra-im-ites (8)	Es' ter
E-man' u-el (17)	Eph' ra-tah	E'tam
E' mims	Eph' Rath	E'tham
*Em'ma-us	Eph' rath-ites (8)	E' than
Em' mer	E' phron	Eth' a-nim
E' mor	Er	Eth' ba-al
E' nam	E' ran	E' ther
E' nan	E' ran-ites (8)	Eth' ma
Eu'dor	E-ras' tus	Eth' nan
En-eg-la' im (16)	E' rech (6)	Eth' ni (3)
Eu-e-mes' sar	E' ri (3)	Eu-as' i-bus
E-ne' ni-as	E' sa	Eu-bu' lus
En-gan' nim	E-sa'i-as (5)	Eve
En'ge-di (7)	E' sar-had' don	E' vi (3)
En-had' dah (9)	E' sau	E' vil mer-o' dach
En-hak' ko-re	E's dras	Eu' na-than
En-ha' zor	Es-dre' lon (19)	Eu-ni' ce
Eu-mish' pat	E's e-bon	Eu-o' di-as
E' noch (6)	E-se'bri-as	Eu-pol'e-mus
E' nock	E' sek	Eu-roc' ly-don
E' non	Esh' bat-ak	Eu'ty-chus
E' nos	Esh' ban	Ex' o-dus
E' nosh	Esh' col	E' zar
En-rim' mon	E' she-an	Ez' ba-i (9) (5)
En-ro' gel (13)	E' shek	Ez' bon

* *Emmaus*.—This word is very improperly pronounced in two syllables, as if divided into *Em'maus*.

Ez-e-chi' as
Ez-e-ki' as
E-ze' ki-el (13)
E'zel
E' zem
E' zer

Ez-e-ri' as (15)
E-z'i as (15)
E-z'i on Ge'tbar, or
E'zi-on-ge' ber
Ez' nite (8)
Ez' ra

Ez' re-hite (8)
Ez' ri (3)
Ez' ri-el (13)
Ez' til
Ez' ron, or Hez' ron
Ez' ron-ites (8)

Ga' al
Ga' ash
Ga' ba
Gab'a-el (13)
Gab'a-tha
Gab'bai (5)
Gab'ba-tha
Ga'bri-as
Ga'bri-el (13)
Gad
Gad'a-ra
Gad-a-renes' (8)
Gad'des
Gad'di-el (13)
Ga'di (3)
Gad'ites (8)
Ga'ham
Ga'har
Ga'i-as
Ga'yes
Gal'a-dad
Ga'lal
Gal'e-ed
Gal'ga-la
Gal'i-lee
Gal'lim
Gal'li-o
Gam'a-el (13)
Ga'ma-li-el (13)

Gasm' ma-dims
Ga'mul
Gar
Ga'reb
Gar'i-zim
Gar'mites (8)
Gash'mu
Ga'tam
Gath
Gath He'pher
Gath Rim'mon
Gau'lan
Gau'lon
Ga'za
Gaz'a-bar
Ga'za'ra
Ga'zath-ites (8)
Ga'zer
Ga'ze'ra (13)
Ga'zez
Gaz'ites (8)
Gaz'zam
Ge'ba (7)
Ge'bal
Ge'bar
Ge'ber
Ge'bim
Ged-a-li'ah (15)
Ged'dur

Ge'der
Ge-de'rah (14)
Ged'e-rite (8)
Ge-de'roth (13)
Ged-e-roth-a'im (16)
Ge'dir
Ge'dor
Ge-ha'zi (7)(13)
Gel'i-loth
Ge-mal'li (3)
Gem-a-ri'ah (15)
Ge-ne'zar (13)
Ge-nes'a-reth (7)
Gen'e-sis
Jen'e-sis
Gen-ne'us
Gen-u'bath
Gen'tiles (8)
Jen'tiles
Ge'on
Ge'ra
Ge'rah (9)
Ge'rar
Ger'a-sa (9)
Ger'ga-shi (9)
Ger'ga-shites (8)
Ger'ge-senes' (8)
Ger'i-zim (7)
Ger'rin-i-ans

Ger-ræ' ans
 Ger' shom
 Ger' shon
 Ger' shon-ites (8)
 Ger' shur
 Ge' sem
 Ge' shan
 Ge' shem
 Ge' shur
 Gesli' u-ri (3)
 Gesh' u-rites (8)
 Ge' thur
 Geth-o-lí' as (15)
 Geth-sem'a-ne
 Ge'u' el (17)
 Ge' zer
 Ge' zer-ites (8)
 Gi' ah
 Gib' bar
 Gib' be-thon
 Gib' e-a (9)
 Gib' e-ah (9)
 Gib' e-ath
 Gib' e-on
 Gib' e-on-ites (8)
 Gib' lites (8)
 Gid-dal'ti (3)

Gid' del
 Gid' e-on (7)
 Gid-e-o' ni (3)
 Gi' dom
 Gi' er Ea' gle
Jy' er Eagle
 Gi' hon
 Gil' a-lai (5)
 Gil' bo-a
 Gil' e-ad
 Gil' e-ad-ite (8)
 Gil' gal (7)
 Gi' loh (9)
 Gi' lo-nite (8)
 Gim' zo
 Gi' nath
 Gin' ne-tho
 Gin' ne-thon
 Gir' ga-shi (3)
 Gir' ga-shites (8)
 Gir' pa (9)
 Git' tah He' pher
 Git' ta-im (15)
 Gir' tite
 Git' tites (8)
 Git' tith
 Gi' zo-nite (8)

Glede
 Gni' dus
 Ni' dus
 Go' ath
 Gob
 Gog
 Go' lan
 Gol' go-tha
 Go-li' ah (9)
 Go-li' ath
 Go' mer
 Go-mor' rah
 Go' pher-wood
 Gor' gi-as
Gor' je-as
 Gor' ty-na
 Go'shen
 Go-thon'i-el (18)
 Go' zan
 Gra' ba
 Gre' ci-a (9)
Gre' she-a
 Gud' go-dah
 Gu' ni (3)
 Gu' nites (8)
 Gur
 Gur-ha'al

HA-A-HASH'TA-RI
 Ha-bai' ah (5)
 Hab' a-kuk
 Hab-a-zí-ní' ah (15)
 Ha-ber' ge-on
 Ha' bor
 Hach-a-lí' ah (15)
 Hatch'i-lah

Hach' mo-ni (3)
 Hach' mo-nite (8)
 Ha'da
 Ha'dad
 Had-ad-e' zer
 Ha'dad Rim'mon
 Ha'dar
 Had'a-shab

Ha-das'sa (9)
 Ha-das'sah
 Ha-dat'tah (9)
 Ha'did
 Had'la-i (5)
 Ha-do'ram
 Ha'drach (6)
 Ha'gab

Hag' a-bah (9)
 Hag' a-i (5)
 Ha' gar
 Ha-gar-enes' (8)
 Ha' gar-ites (8)
 Hag' ga-ri (5)
 Hag' ge-ri (3)
 Hag' gi (3)
 Hag-gi' ah (15)
 Hag' git-es (8)
 Hag' gith
 Ha' i (5)
 Hak' ka-tan
 Hak' koz
 Ha-ku' pha (13)
 Ha' lah (9)
 Ha' lac
 Hal'lul
 Ha' li (3)
 Hal-le-lu'jah
Hal-le-lu'yah
 Hal-lo' esh
 Ham
 Ha' man
 Ha' math, or
 He' math
 Ha' math-ite (8)
 Ha' math Zo'bah
 Ham' math
 Ham-med' a-tha
 Ham' e-lech (6)
 Ham' i-tal
 Ham-mo'l e-keth
 Ham' mon
 Ham' o-nah
 Ha' mon Gog
 Ha' mor
 Ha' moth
 Ha' moth Dor
 Ha-mu' el (17)
 Ha' mul
 Ha' mul-it-es (8)
 Ha-mu'tal

Ha-nam'e-el (13)
 Ha' nan
 Ha-nan'e-el (13)
 Han' a-ni (3)
 Han-a-ni' ah (15)
 Ha' nes
 Han'i-el (13)
 Han' nah (9)
 Han' na-phon
 Han' ni-el (13)
 Ha' noch
 Ha' noch-ites (8)
 Ha' nun
 Haph-a-ra' im (15)
 Ha' ra
 Har'a-dah (9)
 Har-a'i ah (15)
 Ha' ran
 Ha' ra-rite (8)
 Har-bo' na
 Har-bo' nah
 Ha' reph
 Ha' reth
 Har' has
 Har' ha-ta (9)
 Har' hur
 Ha' rim
 Ha' riph
 Har' ne-pher
 Ha' rod
 Ha' rod-ite (8)
 Har' o-eh (9)
 Ha' ro-rite (8)
 Har' o-sheth
 Har' sha (9)
 Ha' rum
 Ha-ru'maph
 Ha-ru'phite (8)
 Ha' ruz
 Has-a-dj'i ah (15)
 Has-e-nu' ah (13)
 Hash-a-bi' ah (15)
 Hash-ab'nah (9)

Hash-ab-ni' ah (15)
 Hash-bad'a-na (9)
 Ha' shem
 Hash-mo'nah (9)
 Ha' shum
 Ha-shu'pha (9)
 Has' rah
 Has-se-na'ah (9)
 Ha-su'pha (9)
 Ha' tach' (6)
Ha'tack
 Ha' thath
 Hat' i-ta
 Hat' til
 Hat-ti' pha
 Hat' tush
 Hav' i-lah (9)
 Ha' voth Ja'ir
 Hau' ran
 Haz'a-el (13)
 Ha-zai' ah (5)
 Ha' zar Ad'dar
 Ha' zar E'nan
 Ha' zar Gad'dah
 Ha' zar Hat'ti-con
 Ha' zar Ma'veth
 Ha-za'roth
 Ha' zar Shu'el
 Ha' zar Su'sah
 Ha' zar Su'sim
 Ha' zel El-po'ni (3)
 Ha-ze'rim
 Ha-ze'roth
 Ha' zer Shu'sim
 Haz'e-zon Ta'mar
 Ha' zi-el (13)
 Ha' zo
 Ha' zor
 Haz'u-bah (9)
 He' ber
 He' ber-ites (8)
 He' brews
 He' bron

He' bron-ites (8)
 Heg' a-i (5)
 He' ge (7)
 He' lah (9)
 He' lam
 Hel' bah (9)
 Hel' bon
 Hel-chi' ah (15)
 Hel'da-i (5)
 He' leb
 He' led
 He' lek
 He' lek-ites (8)
 He' lem
 He' leph
 He' lez
 He' li (9)
 Hel' ka-i (5)
 Hel' kath
 Hel' kath Haz' zu-
 rim
 Hel-ki' as (15)
 He' lon
 He' man
 He' math, or
 Ha' math
 Hem' dan
 Hen
 He' na (9)
 Hen' a-dad
 He' noch (6)
 He' pher
 He' pher-ites (8)
 Heph' zi-bah (9)
 He' ram
 He' res
 He' resh
 Her' mias
 Her-mog'e-nes
 Her' mon
 Her' mon-ites (8)
 Her' od
 He' ro' di-ans

He-ro' di-as
 He-ro' di-an
 He' seb
 He' sed
 Hesh' bon
 Hesh' mon
 Heth
 Heth' lon
 Hez' e-ki (3)
 Hez-e-ki' ah (15)
 He' zer, or He' zir
 He-z'i' a
 He' zi-on
 Hez' ra-i (15)
 Hez' ro
 Hez' ron
 Hez' ron-ites (8)
 Hid' da-i (5)
 Hid' de-kel
 Hi' el
 Hi'er' e-el (13)
 Hi'er' e-moth
 Hi'er-i-e' lus
 Hi'er' mas
 Hi'er-on'y-mus
 Hig-gai' on (5)
 Hi' len
 Hil-ki' ah (15)
 Hil' lel
 Hin
 Hin' nom
 Hi' rah
 Hi' ram
 Hir-ca' nus
 His-ki' jah (15)
 Hit' tites (8)
 Hi' vites (8)
 Ho' ba, or
 Ho' bah
 Ho' bab
 Hod
 Hod-a-i' ah (15)
 Hod-a-vi' ah (15)

Ho' dish
 Ho-de' va (9)
 Ho-de' vah (9)
 Ho-di' ah (15)
 Ho-di' jah (15)
 Hog' lah
 Ho' ham
 Ho' len
 Hol-o-fer' nes
 Ho' lon
 Ho' man, or
 He' man
 Ho' mer
 Hoph' ni (3)
 Hoph' rah
 Hor
 Ho' ram
 Ho' reb
 Ho' rem
 Hor-a-gid' dad
 Ho' ri (3)
 Ho' rims
 Ho' rites (8)
 Hor' mah
 Hor-o-na' im (15)
 Hor'o-nites (8)
 Ho' sa, or Has' ah
 Ho-san' na
 Ho-se' a (9)
 Ho-ze' a
 Hosh-a-i' ah (15)
 Hosh'a-ma
 Ho-she' a (8)
 Ho' tham
 Ho' than
 Ho' thir
 Huk' kock
 Hul
 Hu'l dah (9)
 Hum'tah
 Hu' pham
 Hu' pham-ites (8)
 Hup' pah

200 HU

Hup' pim
Hur
Hu' rai (5)
Hu' ram
Hu' ri (3)
Hu' shah (9)

HU

Hu' shai (5)
Hu' sham
Hu' shath-ite (8)
Hu' shim
Hu' shub
Hu' shu-bah (9)

HY

Huz
Hu' zoth
Huz' zab
Hy-das' pes
Hy-e' na (9)
Hy-men-e' us

JA

Ja' a-kan
Ja-ak' o-bah (9)
Ja-a' la
Ja-a' lab (9)
Ja-a' lam
Ja'a-nai (5)
Ja-ar-e-or' a-gim
Ja-as-a-ni' a
Ja'a-sau
Ja'a-si-el (13)
Ja'a-zah (9)
Ja-az-a-ni' ah (15)
Ja'a-zar
Ja-a-z'i ah (15)
Ja-a-z'i-el (13)
Ja' bal
Jab' bok
Ja' besh
Ja' bez
Ja' bin
Jab' ne-el (13)
Jab' neh (9)
Ja' chan
Ja' chin
Ja' chin-ites (8)
Ja' cob
Ja-cu' bus (13)
Ja'da

JA

Jad-du' a (9)
Ja'don
Ja'el
Ja'gur
Jah
Ja-ha'le-el (13)
Ja-hal'e-el (13)
Ja'bath
Ja' haz
Ja-ha'za
Ja-ha'zah (9)
Ja-ha'zi'ah (15)
Ja-ha'zi-el (13)
Jah' da-i (5)
Jah' di-el (13)
Jah' do
Jah' le-el
Jah' le-el-ites (8)
Jah' ma-i (5)
Jah' zah (9)
Jah' ze-el (13)
Jah' zi-el (13)
Jah' ze-el-ites (8)
Jah' ze-rah (9)
Ja' ir
Ja' ir-ites (8)
Ja' i-rus Ja'e-rus
Ja' kan

JA

Ja'keh (9)
Ja'kim
Jak' kim
Ja'lon
Jam'bres
Jam'bri (5)
James
Ja'min
Ja'min-ites (8)
Jam'lech (6)
Jam'na-an
Jam'mi-a (9)
Jam'nites (8)
Jan'na (9)
Jan'nes
Ja-no'ah (9)
Ja-no'hah (9)
Ja'num
Ja'phet
Ja'pheth
Ja-phi'ah (15)
Japh'let
Japh'le-ti (3)
Ja'pho
Jar
Ja'rah (9)
Ja'reb
Ja'red

Jar-e-si' ah (15)

Jar' ha (9)

Ja' rib

Jar' moth

Ja-ro' ah (9)

Jas' a-el (13)

Ja' shem

Ja' shen

Ja' sher

Ja-sho' be-am

Jash' ub

Jash' u-bi Le' hem

Jash' ub-ites (8)

Ja'si-el (13)

Ja-su' bus

Ja'tal

Jath' ui-el (13)

Ja'tir

Ja' van

Ja' zar

Ja' zer

Ja' zi-el (13)

Ja' ziz

Ib' har

Ib' le-am

Ib-nei' ah (9)

Ib-ni' jah (9)

Ib' ri (3)

Ib' zan

Ich' a-bod

I-co' ni-um

Id'a-lan (9)

Id' bash

Id' do

Id'u-el (13)

Id-u-mæ' a (9)

Id-u-mæ' ans

Je'a-rim

Je-at' e-rai (5)

Je-ber-e-chi' ah (15)

Je' bus

Je-bu' si (3)

Jeb'u-sites (8)

Jec-a-mi' ah (15)

Jec-o-li' ah (15)

Jec-o-ni' ah (15)

Je-dai' a (5) (9)

Je-dai' ah (5)

Jed-de' us

Jed' du

Je-dei' ah (9)

Je-di' a-el (13)

Jed'i-ab

Jed-e-di' ah (15)

Je'di-el (13)

Jed'u-thun

Je-e' li (3)

Je-e' zer

Je-e' zer-ites (8)

Je' gar Sa-ha-du'tha

Je-ha'le-el (13)

Je-hal'e-el (13)

Je-ha'zi-el (13)

Jeh-dei' ah (9)

Je-hei' el (9)

Je-hez'e-kel

Je-hi' ah (9)

Je-hi' el

Je-hi' e-li (3)

Je-hish'a-i (5)

Je-his-ki' ah (15)

Je-ho' a-dah

Je-ho-ad'dan

Je-ho' a-haz

Je-ho' ash

Je-ho' ha-dah (9)

Je-ho' ha-nau

Je-hoi'a-chin (6)

Je-hoi'a-da

Je-hoi'a-kim

Je-hoi'a-rib

Je-hon'a-dab

Je-hon'a-than

Je-ho' ram

Je-ho-shab'e-ath

Je-hosh'a-phat (12)

Je-hosh'e-ba

Je-hosh'u-a

Je-HO' VAH

Je-ho' vah Ji'reth

Je-ho' vah Ni'si

Je-ho' vah Shal'lom

Je-ho' vah Sham'mah

Je-ho' vah Tsid'kenu

Je-hoz'a-bad

Je' hu

Je-hub'báh

Je' hu-cal

Je' hud

Je-hu'di (3) (13)

Je-hu-di' jah (15)

Je' hush

Je-i' el

Je-kab'ze-el (13)

Jek-a-me'am

Jek-a-mi'ah (15)

Je-ku'thi-el (13)

Jem'i-mah

Jem'u-el (17)

Jeph'tah

Je-phun'nah

Je' rah

Je-rahm'e-el (13)

Je-rahm'e-el-ites

Jer'e-chus (6)

Je' red

Jer'e-mai (5)

Jer-e-mi'ah (15)

Jer'e-moth

Jer'e-mouth

Je-ri'ah (15)

Jer'i-bai (5)

Jer'i-cho (6)

Je'ri-el (13)

Je-ri'jah (15)

Jer'i-moth

Je'ri-oth

Jer'ə-don
 Jer' o-ham
 Jer-o-bo'am
 Je-rub'ba-äl
 Je-rub'e-sbeth
 Jer'u-el (17)
 Je-ru'sa-lem
 Je-ru'sha (13)
 Je-sai'ah (5)
 Jesh-a'i ah (5)
 Jesh'a-nah
 Jesh-ar'e-lah
 Jesh-eb'e-ab
 Jesh-eb'e-ah (9)
 Je'sher
 Jesh'i-mon
 Je-shish'a-i (5)
 Jesh-o-ha'i ah (15)
 Jesh'u-a (13)
 Jesh'u-run
 Je-si'ab (15)
 Je-sim'i-el
 Je'se
 Jes'u-a (13)
 Jes'u-i (3)
 Je'sus
 Je'ther
 Je'theth
 Jet'h'lab
 Je'tho
 Je'tur
 Je'u-el (13)
 Je'ush
 Je'uz
 Jew'rie
 Jez-a-ni'ah (15)
 Jez'a-be'l
 Je'ze'lus
 Je'zer
 Je'zer-ites (8)
 Je-zí'ah (15)
 Je'zi-el (11)

JO
 Jez-li'ah (15)
 Jez'o-ar
 Jez-ra-hi'ah (15)
 Jez're-el (13)
 Jez're-el-ite (8)
 Jez're-el-i-tess
 'gal
 Ig-da-li'ah (15)
 Ig-e-ab'a-rim (7)
 Ig'e-al (7)
 Jib'sam
 Jid' laph
 Jim
 Jim'la, or Im'la
 Jim'na, or Jim'nah
 Jim'nites (8)
 I'jon
 Jiph'tah
 Jiph'tah-el
 Ik'kesh
 I'lai (5)
 Im
 Im'lab (9)
 Im'mah (9)
 Im-man'u-el (17)
 Im'mer
 Im'na, or Im'nah
 Im'rah
 Im'ri (3)
 Jo'ab
 Jo'a-chaz
 Jo-a-da'nus
 Jo'ah
 Jo'a-haz
 Jo'a-kim
 Jo-an'na
 Jo-an'nah
 Jo'ash
 Jo'a-tham
 Jo-a-zab'dus
 Job
 Jobe

JO
 Jo'hab
 Joch'e-bed (6)
 Jo'da (9)
 Jo'ed
 Jo'el
 Jo-e'jah (9)
 Jo-e'zer
 Jog'be-ah
 Jog'li
 Jo'ha (9)
 Jo-ha'nan
 John
 Jon
 Joi'a-da (9)
 Joi'a-kim
 Joi'a-rib
 Jok'de-am
 Jo'kim
 Jok'me-an
 Jok'ne-am
 Jok'shan
 Jok'tan
 Jok'the-el (13)
 Jo'na (9)
 Jon'a-dab
 Jo'nah (9)
 Jo'nan
 Jo'nas
 Jon'a-than
 Jo'nath E'lim
 Re-cho'chim (6)
 Jop'pa
 Jo'ra
 Jo'ra-i (5)
 Jo'ram
 Jor'dan
 Jor'i-bas
 Jo'rim
 Jor'ko-am
 Jos'a-bad
 Jos'a-phat
 Jos-a-ph'i-as (15)

Jo'se	I'ram	Ish'tob
Jos'e-dech (6)	I'ri (3)	Ish'u-a (9)
Jo'se-el (13)	I-ri'jah (15)	Ish'u-ai (5)
Jo'seph	Ir'na-hash	Is-ma-chi'ah (15)
Jo'ses	I'ron	Is-ma-i'ah (15)
Josh'a-bad	Ir'pe-el (13)	Is'pah
Jo'shah (9)	Ir-she'mish	*Is'ra-el
Josh'a-phat	I'ru	Is'ra-el-ites (8)
Josh-a-vi'ah (15)	I'sa-ac	Is'sa-char
Josh-bek'a-sha	I'zak	Is-tal-cu'rus (18)
Josh'u-a (9)	I-sai'ab (5)	Is'u-i (3) (13)
Jo-si'ah (15)	Is'cah	Is'u-ites (8)
Jo-si'as	Is-car'i-ot	Ith'a-i, or It'a-i (5)
Jos-i-bi'ah (15)	I'sa-el (13)	It'a-ly
Jos-i-phi'ah	Ish'bah (9)	Ith'a-mar
Jo-si'phus (12)	Ish'bak	Ith'i-el (13)
I-o'ta (9)	Ish'bi Be'nob	Ith'mah (9)
Jot'bah (9)	Ish'bo-sheth	Ith'nan
Jot'bath	I'shi (3)	Ith'ra (9)
Jot'ba-tha	I-shi'ab (15)	Ith'ran
Jo'tham	I-shi'jah (15)	Ith're-asn
Joz'a-bad	Ish'ma (9)	Ith'rites (8)
Joz'a-char (6)	Ish'ma-el (13)	It'tah Ka'zin
Joz'a-dak	Ish'ma-el-ites (8)	It'ta-i (5)
Iph-e-dei'ah (15)	Ish-ma-i'ah (15)	It-u-re'a (13)
Ir	Ish'me-rai (5)	I'vah
I'ra	I'shod	Ju'bal
I'rad	Ish'pan	Ju'cal

* *Israel.*—This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, where there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.: but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English Prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *givin*, &c.: *higher* and *dyer* are always considered as dissyllables; and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always, in deliberate and solemn speaking, to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

	IZ	IZ
Ju' dah	Ju' ni-a	Iz-ra-hi' ah (15)
Ju' das	Ju-shab' he-sed	Iz' ra-hite
Jude	Jus' tus	Iz-ra-i' ah, or
Ju-das' a	Jut' tah (9)	Is-ra-i' ah (9)
Ju' dith	Iz' e-har (13)	Iz're-el (13)
Ju' el	Iz' har	Iz' ri (9)
Ju' li-a	Iz' bar-ite (8)	Iz' rites (8)

K _{AB}	KE	KI	KU
Kab' ze-el (13)	Ke' nath	Kir' jath	Hu' zoth
Ka'des	Ke' naz	Kir' jath	Je' a-rim
Ka'desh, or Ca'desh	Ken' itea (8)	Kir' jath	San' nah
Ka'desh Bar' ne-a	Ken' niz-zites	Kir' jath	Se' pher
Kad' mi-el (13)	Ker-en-hap' puch	Kir' i-oth	(4)
Kad' mon-ites (8)	Ker-en-hap' puk	Kish	
Kal' la-i (5)	Ke' ri-oth	Kish'i (5)	
Ka' nah (9)	Ke' ros	Kish'i-on (4)	
Ka-re' ah (9)	Ke-tu' ra	Ki' shon, or	
Kar' ka-a (9)	Ke-tu' rab (9)	Ki' son	
Kar' kor	Ke-ziz' a (1) (9)	Kith' lish	
Kar' na-im (16)	Ke' ziz	Kit' ron	
Kar'tan	Kib' roth Hat-ta'a-	Kit' tim	
Kar'tah (9)	vah	Ko' a (9)	
Ke' dar	Kib' za-im (16)	Ko' hath	
Ked' e-mah (9)	Kid' ron	Ko' hath-ites	
Ked' e-moth	Ki' nah (9)	Kol-a-i' ah (15)	
Ke' desh	Kir	Ko' rah (14)	
Ke-hel' a-thah (9)	Kir-har' a-seth	Ko' rah-ites (8)	
Kei' lah (9)	Kir' he-resh	Ko' Rath-ites	
Ke-lai' ah (5)	Kir' i-eth, or	Kor' hite	
Kel' i-ta	Kir' jath	Kor' bites	
Kel' kath-ha-zu' rim	Kir' jath Ar' ba	Kor' ites (8)	
Kem' u-el (13) (17)	Kir' jath A' im	Ko' re	
Ke' nah (9)	Kir' jath A' rim	Koz	
Ke' nan	Kir' jath A' ri-us	Kush-ai' ah (5)	
	Kir' jath Ba'al		

LE

LA' A-DAH (9)
 La'a-dan
 La' ban
 Lab'a-na (9)
 La' chish
 La-cu'nus (13)
 La'dan
 La'el
 La'had
 La-hai'roi
 Lah'man
 Lah'mas
 Lah'mi (3)
 La'ish
 La'kum
 La'mech (6)
 Lap'i-doth
 La-se'a (9)
 La'shah
 La-sha'ron
 Las'the-nes
 Laz'a-rus
 Le'ah (9)
 Leb'a-nah (9)
 Leb'a-non
 Leb'a-oth

LO

Leb-be'us (19)
 Le-bo'nah (9)
 Le'chah
 Le'ha-bim
 Le'hi
 Lem'u-el (17)
 Le'shem
 Let'tus
 Le-tu'shim
 Le'vi (3)
 Le-vi'a-than
 Le'vis
 Le'vetes (8)
 Le-vit'i-cus
 Le-um'mim
 Lib'a-nus
 Lib'nah (9)
 Lib'ni (3)
 Lib'nites (8)
 Lib'y-a (9)
 Lig-nal'oës
 Li'gure (1)
 Lik'hi (3)
 Lo-am'mi (3)
 Lod
 Lod'e-bar

LY

Log
 Lo'is
 Lo Ru'ha-mah
 Lot
 Lo'tan
 Loth-a-su'bus (13)
 Lo'zon
 Lu'bim
 Lu'bims
 Lu'cas
 Lu'ci-fer
 Lu'ci-us
 Lud
 Lu'dim
 Lu'hith
 Luke
 Luz
 Lyc-a-o'ni-a
 Lyc'ca
 Lyd'da
 Lyd'i-a
 Ly-sa'ni-as
 Lys'i-a (9)
 Lizh'e-a
 Lys'i-as
 Lys'tra

MA

MA'A-CAH (9)
 Ma'a-chah (6)
 Ma-ach'a-thi (3)
 Ma-ach'a-thites (8)
 Ma-ad'ai (5)
 Ma-a-di'ah (15)

MA

Ma-a'i (5)
 Ma-al'eh A-crab'
 bim
 Ma'a-nai (5)
 Ma'a-rath
 Ma-a-sei'ah (9)

MA

Ma-a-si'ah (15)
 Ma'ath
 Ma'az
 Mu-a-z'i'ah (15)
 Mab'da-i (5)
 Mac'a-lon

Mac'ca-bees
 Mac-ca-bæ'us
 Mach'be-nah
 Mach'be-nai (5)
 Mach-he'loth
 Ma'chi (9) (6)
 Ma'chir
 Mu'chir-ites (8)
 Mach'mas
 Mach-na-de'bæi (5)
 Mach-pe'lah (6)
 Ma'cron
 Mad'a-i (5)
 Ma-di'a-bun
 Ma-di'ah (15)
 Ma'di-an
 Mad-man'nah
 Ma'dos
 Ma'e'lus (13)
 Mag'bish
 Mag'da-la (9)
 Mag'da-len
 Mag-da-le'ne
 Mag'di-el (13)
 Ma'gog
 Ma'gar Mis'sa-bib
 Mag'pi-ash (4)
 Ma'ha-lah (9)
 Ma'ha-lath
 Le-an'noth
 Ma'ha-lath
 Mas'ebil (6)
 Ma'ba'le-el (13)
 Ma'ha-li (3)
 Ma'ha-na'im (16)
 Ma'ha-neh Dan
 Ma'ha-nem
 Ma'har'a-i (5)
 Ma'nath
 Ma'ha-vites (8)
 Ma'baz
 Ma'ha'zi-oth

MA
 Ma'her-sha'l al-
 hash'baz
 Mah'lah
 Mah'li (3)
 Mah'lites (8)
 Mah'lon
 Mai-an'e-as
 Ma'kas
 Ma'ked
 Mak'e'loth
 Mak-ke'dah (13)
 Mak'tesh
 Mal'a-chi (3) (6)
 Mal'cham
 Mal-chi'ah (15)
 Mal'chi-el (13)
 Mal'chi-el-ites (8)
 Mal-chi'jah
 Mal-chi'ram
 Mal-chi-shu'ah (12)
 Mal'chom
 Mal'chus (6)
 Mal'las
 Mal'lo-thi (3)
 Mal'tuch (6)
 Ma-mai'as (5)
 Mam'mon
 Mam-ni-ta-nai'mus
 Mam're
 Ma-mu'cus
 Mau'a-en
 Man'a-hath
 Man'a-hem
 Ma-na'heth-ites (8)
 Man-as-se'as (12)
 Ma-nas'seh (9)
 Ma-nas'sites (8)
 Ma'neh (9)
 Man-ba-na'im (16)
 Ma'ni (3)
 Man'na
 Ma-no'ah

MA
 Ma'och (6)
 Ma'on
 Ma'on-ites (8)
 Ma'ra (9)
 Ma'ruh (9)
 Mar'a-lah
 Mar-a-nath'a
 Mar-do-che'us (6)
 Ma-re'simh
 Mark
 Mar'i-sa (9)
 Mar'moth
 Ma'roth
 Mar're-kah (9)
 Mar'se-na (9)
 Mar'te-na
 Mar'tha
 Ma'ry
 Mas'chil (6)
 Mas'e-loth
 Mash
 Ma'shal
 Mas'man
 Mas'moth
 Mas're-kah (9)
 Ma'sa (9)
 Mas'sah (9)
 Mas'si'as (15)
 Ma'tred
 Ma'tri (3)
 Mat'tan
 Mat'tau-ah
 Mat-tan-i'ah
 Mat'ta-tha
 Mat-ta-thi'as
 Mat-te-na'i (5)
 Mat'than
 Mat'that
 Mat-the'las
 Mat'thew
 Mat-thi'as (15)
 Mat-ti-thi'ah (15)

Maz-i-ti' as (15)
 Maz-za' roth
 Me' ah
 Me-a' ni (3)
 Me-a' rah
 Me-bu' nai (5)
 Mech' e-rath (13)
 Mech' e-rath-ite (8)
 Me' dad
 Med' a-lah (9)
 Me' dan
 Med' e-ba (9)
 Medes
 Me' di-a
 Me' di-an
 Me-e' da
 Me-gid' do (?)
 Me-gid' don (?)
 Me-ha' li (3)
 Me-heh' a-bel
 Me-hi' da
 Me' hir
 Me-hol' ath-ite (8)
 Me-hu' ja-el (13)
 Me-hu' man (5)
 Me-hu' nim
 Me-hu' nims
 Me-jar' kon
 Mek' o-nah (9)
 Mel-a-ti' ah (15)
 Mel' chi (3) (6)
 Mel-chi' ah (6) (9)
 Mel-chi' as (15)
 Mel' chii-el (13)
 Mel-chis' e-dek
 Mel-chi-shu' a (13)
 Me-le' a
 Me' lech (6)
 Mel' li-cu
 Mel' i-ta
 Mel' zar
 Mem' phis
 Me-mu' can (13)

Men' a-hem
 Me' nan
 Me' ne
 Me' nth
 Men' o-thai (5)
 Me-on' e-nem
 Meph' a-sih
 Me-phib' o-sheth
 Me' rab
 Mer-a-i' ah (15)
 Me-rai' oth (5)
 Me' ran
 Mer' a-ri (3)
 Mer' a-rites (8)
 Mer-a-tha' im (16)
 Me' red
 Mer' e-moth
 Me' res
 Mer' i-bah (9)
 Mer' i-bah Ka' desh
 Me-rib' ba-al
 Mer' i-moth (4)
 Me-ro' dach (11)
 Bal' a-dan
 Me' rom
 Me-ron' o-thite (8)
 Me' roz
 Me' ruth
 Me' sech (6)
 Me' sek
 Me' sha
 Me' shach (6)
 Me' shech (6)
 Me' shek
 Mesh-el-e-nii' ah
 Mesh-ez' a-bel
 Mesh-ez' a-beel
 Mesh-il-la' mith
 Mesh-il' le-mith
 Me-sho' bah (9)
 Me-shul' lam
 Me-shul' le-mith
 Mes' o-bah (13)

Mes' o-ba-ite (8)
 Mes-o-po-ts' mi-a
 Mes-si' ah (15)
 Mes-si' as (15)
 Me-te' rus (13)
 Me' theg Am' mab
 Meth' re-dath
 Me-thu'sa-el
 Me-thu' se-lah (9)
 Me-thu' se-la
 Me-u' nim (13)
 Mez' a-hab
 Mi' a-min
 Mib' har
 Mib' sam
 Mib' zar
 Mi' cah (9)
 Mi-cai' ah (5)
 Mi' cha (9)
 Mi' cha-el (15)
 Mi' chah (9)
 Mi-chai' ah
 Mi' chel
 Mich' mas (6)
 Mi-k' mas
 Mich' mash
 Mich' me-thah (9)
 Mich' ri (3)
 Mich' tam
 Mid' din
 Mid' i-an
 Mid' i-an-ites (8)
 Mig' da-lel
 Mig' dal Gad
 Mig' dol
 Mig' ron
 Mik' a-min
 Mik' loth
 Mik-nei' ah (9)
 Mil-a-la'i (5)
 Mil' cah (9)
 Mil' chah (9)
 Mil' cha (9)

Mil' com.
Mil' lo
Mi' na (9)
Mi-ni' a-min
Min' ni (3)
Min' nith
Miph' kad
Mir' i-am
Mir' ma (9)
Mis' gab
Mish' a-el (13) (15)
Mi' shal (3)
Mi' sham
Mi' she-al
Mish' ma (9)
Mish-man' na
Mish' ra-ites (8)
Mis' par
Mis' pe-reth
Mis' pha (9)
Mis' phah (9)
Mis' ra-im (16)
Mis' re-photh-ma'
im (16)

MO

Mith' cah (9)
Mith' nite (8)
Mith' ri-dath
Mi' zar
Miz' pah (9)
Miz' peh (9)
Miz' ra-im (16)
Miz' zah (9)
Mna' son
Na' son
Mo' ab
Mo' ab-ites (8)
Mo-a-di' ah (15)
Mock' mur
Mock' ram
Mo' din
Mo' eth
Mol' a-dah (9)
Mo' lech (6)
Mo' lek
Mo' li (3)
Mo' lid
Mo' loch (6)
Mo' lok

MY

Mom' dis
Mo-o-si' as (13)
Mo' rash-ite (8)
Mo' ras-thite
Mor' de-cai (5) (13)
Mo' reh (9)
Mor' esh-eth Gath
Mo-ri' ah (15)
Mo-se' ra (9)
Mo-se' rah (9)
Mo-so' roth
Mo' ses
Mo' zes
Mo-so'l lam
Mo-su'l la-mon
Mo' za (9)
Mo' zah
Mup' pim
Mu'shi (3)
Mu' shites (8)
Muth' lab-ben
Myn' dus
My' ra (9)
Myt-e-le' ne

NA

N_{A'} AM
Na'a-mah (9)
Na'a-man (15)
Na'a-ma-thites (8)
Na'a-mites (8)
Na'a-rah (9)
Na'a-rai (5)
Na'a-ran
Na'a-rath
Na-ash' on
Na'a-thus
Na'bal

Nab-a-ri' as
Na-ba-the' ans
Na'bath-ites (8)
Na'both
Na'chon (6)
Na'chor (6)
Na'dab
Na-dab'a-the
Nag'ge (7)
Na-ha'li-el (13)
Na-bal'lal
Na'ha-lol

NA

Na'ham
Na-ham'a-ni (3)
Na-har'a-i (5)
Na'hash
Na'hath
Nah'bi (9)
Na'ha-bi (3)
Na'hor
Nah'shon
Na'hum
Na'i-dus (5)
Na'im

Na' in	Ne' cho (6)	Ne-toph' a-thites
Nai' oth (5)	Ne-co' dan	Ne-zí' ah (15)
Na-ne'a (9)	Ned-a-bí' ah (15)	Ne' zib
Na' o-mi (3)	Ne-e-mí' as	Nib' bas
Na' pish	Neg'i-noth (7)	Nib' shan
Neph'i-si (3)	Ne-hel' a-mite	Nic-o-de' mus
Naph'tha-li (3)	Ne-he-mí' ah (9) (15)	Nic-o-la'i-tanes
Naph'thar	Ne-he-mí' as	Nic'o-las
Naph'tu-him (11)	Ne' hum	Nim' rah
Nas' bas	Ne-hush' ta (9)	Nim' rim
Na'shon	Ne-hush' tah	Nim' rod
Na'sith	Ne-hush' tan	Nim' shí (3)
Na'sot	Ne'i-el (13)	Nin'e-ve
Na'than	Ne' keb	Nin'e-veh (9)
Na'than'a-el (13)	Ne-ko' da	Nin'e-vites (8).
Nath-a-ní' as (15)	Nem'u-el (13) (17)	Ní' san
Na'than Me' lech (6)	Nem'u-el-ites (8)	Nis' roch (6)
Na've	Ne' pheg	Nis' rok
Na'um	Ne' phi (3)	No-a-di' ah (15)
Naz-a-rene'	Ne' phis	No'ah or No'e
Naz-a-renes' (8)	Ne' phish	Nob
Naz'a-reth	Ne-phish'e-sim	No'bah (9)
Naz'a-rite (8)	Neph'tha-li (3)	Nod
Ne'ah	Nep'tho-ah	No'dab
Ne-a-ri'ah (15)	Neph'tu-im	No'e-ba (9)
Neb'a-i (5)	Ne-phu'sim (13)	No'ga, or No'gah
Ne-bai'oth (5)	Ner	No'hah (9)
Ne-ba'joth	Ne're-us	Nom
Ne-bal'lat	Ner'gal	Nom'a-des
Ne'bat	Ner'gal Sha-re'zer	Non
Ne'bo	Ne'ri (3)	Noph
Neb-u-chad-nez' zar	Ne-ri'ah (15)	Noff
Neb-u-chod-on' o-	Ne-than'e-el (13)	No'phah (9)
sor	Neth-a-ní'ah	No-me'ni-us
Neb-u-chad-rez' zar	Neth'i-nims	Nun, the father of
Neb-u-chas'ban	Ne-to'phah (9)	Joshua
Neb-u-zar'a-dan	Ne-toph'a-thí (3)	Nym' phae

OM	OP	OZ
O-B-A-DI' AH (15)	O' mar	O'reb
O'bal	O-me'ga (9)	O'ren, or O'ran
O'bed	O'mer	O-ri'on
O'bed E'dom	Om'ri (3)	O'r nau
O'beth	On	O'r phab (9)
O'bil	O'nam	O'rfa
O'both	O'nan	Or-tho-si'as (15)
O'chi-el (18)	O-nes'i-mus	O-sai'as (5)
Oc-i-de'lus (7)	On-e-siph'o-rus	O-se'as
Os-i-de'lus	O-ni'a-res	O'see
Oc'i-na (7)	O-ni'as (15)	O'she-a.
Os'i-na	O'no	O'spray
Oc'ran	O'nus	O'si-frage
O'ded	O'ny'as	Oth'ni (3)
O-dol'lam	O'n'y-cha	Oth'ni-el (4) (13)
Od-on-ar'kes	Qn'e-ka	Oth-o-ni'as (15)
Og	O'nyx	O'zem
O'had	O'phel	O-z'i'as (15)
O'hel	O'pher	O'zi-el (4) (13)
Ol'a-mus	O'phir	Oz'ni (3)
O-lym'phas	Oph'ni (3)	Oz'nites (8)
Om-a-e'rus (19)	Oph'rah	Ozo'ra (9)

PA	PA	PA
P A'A-RAT (5)	Pal'lu-ites (8)	Par'me-nas
Pa'dan	Pal'ti (3)	Par'nath
Pa'dan A'ram	Pal'ti-el (19)	Par'nach (6)
Pa'don	Pal'tite (3)	Pa'rosh
Pa'gi-el (?) (19)	Pan'nag	Par-shan'da-tha
Pa'bath Mo'ab	Par'a-dise	Par'u-ah
Pa'i (3) (5)	Pa'rah	Par-va'im (5) (16)
Pa'lal	Pa'ran	Pa'sach (6)
Pal'es-tine	Par'bar	Pas-dam'min
Pal'lu	Par-mash'ta	Pa-se'ah (9)

Pash'ur
 Pas' o-ver
 Pat' a-ra
 Pa-te' o-li
 Pa-the' us (13)
 Path' ros
 Path-ru'sim
 Pat' ro-bas
 Pa' u
 Paul
 Ped'a-hel (13)
 Ped' ab-zur
 Ped-ai' ah (5)
 Pe' kah (9)
 Pek-a-hi' ah
 Pe' kod
 Pel-a-i' ah (5)
 Pel-a-li' ah
 Pel-a-ti' ah (15)
 Pe' leg
 Pe' let
 Pe' leth
 Pe' leth-ites (8)
 Pe-li' as (15)
 Pe'o-nite (8)
 Pe-ni' el (13)
 Pe-nin'nah
 Pen' ni-nab
 Pen-tap' o-lis
 Pen' ta-teuch (6)
Pen' ta-teuk
 Pen' te-cost
Pen' te-coast
 Pe-nu' el (13)
 Pe' or
Per' a-zim
 Pe' resh
 Pe' rez
 Pe'rez Uz'za
 Per' ga (9)
 Per' ga-mos
 Pe-ri' da (9)

Per' iz-zites (8)
 Per' me-nas
 Per-u'da (9) (13)
 Peth-a-hi' ah (15)
 Pe'thor
 Pe-thu'el (13)
 Pe-ul' thai (5)
 Phac'a-reth
 Phai' sur (5)
 Phal-daf'us (5)
 Pha-le'as (11)
 Pha'leg
 Phal' lu
 Phal' ti (3)
 Phal' ti-el (13)
 Pha-nu' el (13)
 Phar'a-cim (7)
 Pha'ra-oh
Fa'ro
 Phar-a-tho'ni (3)
 Pha'rez
 Pha'rez-ites (8)
 Phar'i-sees
 Pha'rosh
 Phar'phar
 Phar' zites (8)
 Pha'se-ah (13)
 Pha'se-lis (13)
 Phas'i-ron
 Phe'be
 Phe-ni'ce (13)
 Phib'e-seth
 Phi' col
 Phi-lar'ches
 Phi-le'mon (11)
 Phi-le'tus (11)
 Phi-lis'tia
 Phi-lis'tim
 Phi-lis'tines (8)
Fi-lis'tins
 Phi-lol'o-gus
 Phil-o-me'tor

Phin'e-as
 Phin'e-has
 Phi'son (1)
 Phle'gon
 Pho'ros
Phul, rhymes dull
 Phur
 Phu'rah
Phut, rhymes nut
 Phu'vah
 Phy-gel'lus
Phy-lac'te-ries
 Pi-ha-hi'roth
 Pi'late
 Pil'dash
 Pil'e-tha
 Pil'tai (5)
 Pi'non
 Pi'ra
 Pi'ram
Pir'a-thon
Pir'a-thon-ite (8)
 Pis'gah
 Pi'son (1)
 Pis'pah
 Pi'thon (1)
 Poch'e-reth (6)
 Pon'ti-us Pi'late
 Por'a-tha (9)
 Pot'i-phar
 Po-tiph'e-ra
 Proch'o-rus
 Pu'a, or Pu'ah
 Pu'dens
 Pu'hites (8)
Pu, rhymes dull
 Pu'nites (8)
 Pu'non
 Pur, or Pu'rim
Put, rhymes nut
 Pu'ti-el (13)
 Py'garg

RA	RE	RE
Ra' a-mah (9)	Ra' ma, or Ra' mah	Re-el-i' as (15)
Ra-a-mi' ah (15)	Ra' math	Ree-sai' as (5)
Ra-am' ses	Ra-math-a' im (16)	Re' gem, <i>the g hard'</i>
Rab' bah	Ram' a-them	Re-gem' me-lech
Rab' bath	Ra' math-ite (8)	Re' gom
Rab' bat	Ra' math Le' hi	Re-ha-bi' ah (15)
Rab' bi (3)	Ra' math Mis' peh	Re' hob
Rab' bith	Ra-me' ses	Re-ho-bo' am
Rab-bo' ni (3)	Ra-mi' ah (15)	Re-ho' both
Rab' mag	Ra' moth	Re' hu
Rab' sa-ces	Ra' moth Gil' e-ad	Re' hum
Rab' sa-ris	Ra' pha	Re' i (3)
Rab' sha-keh (9)	*Ra' pha-el (15) (15)	Re' kem
Ra' ca, or Ra' cha	Ra' phel	Rem-a-li' ah (15)
Ra' cab (6)	Ra' phah (9)	Re' meth
Ra' cal	Raph' a-im (16)	Rem' mon
Ra' chab (6)	Ra' phon	Rem' mon Meth'o-
Ra' chel (6)	Ra' phu	ar
Rad' da-i (5)	Ras' sis	Rem' phau
Ra' gau	Rath' u-mus (12)	Rem' phis
Ra' ges	Ra' zis	Re' pha-el (13) (15)
Rag' u-a	Re-a-i' ah (5)	Re' phah
Ra-gu' el (13)	Re' ba (9)	Reph-a-i' ah (15)
Ra' hab	Re-bec' ca (9)	Reph' a-im (16)
Ra' ham	Re' chab (6)	Reph' a-ims
Ra' kem	Re' chab-ites (8)	Reph' i-dim
Rak' kath	Re' chah (9)	Re' sen
Rak' kon	Re' ka	Re' sheph
Ram	Re-el-ai' ah (5)	Re' u

* *Raphael*.—This word has uniformly the accent on the first syllable throughout Milton, though Græcised by 'Ραφαὴλ; but the quantity is not so invariably settled by him; for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking or reading, we ought to make the two last vowels to be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.

Re'u'ben	Rhod'o-cus
Re'u'el (13)	Ri'bai (5)
Re'u'mah	Rib'lah
Re'zeph	Rim'mon
Re'zi'a (15)	Rim'mon Pa'rez
Re'zin	Rin'nah (9)
Re'zon	Ri'phath
Rhe'gi-um	Ry/fath
Re'je-un	Ris'sah (9)
Rhe'sa	Rith'mah
Re'sa	Ris'pah
Rho'da	Ro-ge'lim (7) (13)

Roh'gab (9)
Ro'ga
Ro'i-mus
Ro-mam-ti-e'zer
Rosh
Ru'by
Ru'fus
Ru'ha-mah
Ru'mah
Rus'ti-cus
Ruth
Rooth

Sa-BAC-THA' NI*	Sab'tah (9)	Sal-a-sad'a-i (5)
+Sab'a-oth	Sab'te-cha (6)	Sa-la'thi-el (13)
Sa'bat	Sa'car	Sal'cah (9)
Sab'a-tus	Sad-a-mi'as (15)	Sal'chah
Sab'ban	Sa'das	Sa'lem
Sab'bath	Sad-de'us	Sa'lim
Sab-ba-the'us	Sad'duc	Sal'la-i (5)
Sab-be'us	Sad'du-cees	Sal'l'u
Sab-de'us	Sa'doc	Sal'lum
Sab'di (3)	Sa-ha-du'tha Je'gar	Sal-lu'mus (13)
Sa-be'ans	Sa'la	Sal'ma, or Sal'mah
Sa'bi (3)	Sa'lah (9)	Sal'mon

* *Sebastani.*—Some, says the editor of *Labbe*, place the accent on the ante-penultimate syllable of this word, and others on the penultimate; this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

† *Sabaoth.*—This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables by keeping the *a* and *o* separate and distinct. This it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas, and a perversion of the sense,

Sal-mo'ne (13)
Sa'lom
Sa-lo'me (13)
Sa'lū
Sa'lum
Sam'a-el (13)
Sa-mai'as (5)
Sa-ma'ri-a, or
 Sam-a-ri'a
Sa-mar'i-tans
Sam'a-tus
Sa-me'i-us (9)
Sam'gar Ne'bo
Sa'mi (3)
Sa'mis
Sam'lah (9)
Sam'nius
Samp'sa-mes
Sam'son
Sam'u-el (13) (17)

San-a-bas'sa-res
San'a-sib
San-bal'lat
San'he-drin
San-sau'nah
Saph
Sa'phat
Saph-a-ti'as (15)
Saph'ir
Sa'pheth
Sap-phi'ra (9)
Sap'phire
Sar-a-bi'as (15)
Sa'ra, or Sa'rai (5)
Sar-a-i'ah (5)
Sa-rai'as (5) (13)
Sa-ram'a-el
Sar'a-mel
Sa'raph
Sar-ched'o-nus (6)

Sar'de-us
Sar'dis
Sar'dites (8)
Sar'di-us
Sar'dine
Sar'donyx
Sa're-a
Sa-rep'ta
Sar'gon
Sa'rid
Sa'ron
Sa-ro' thi (3)
Sar-se'chim (6)
Sa'ruch (6)
*Sa'tan
Sath-ra-baz'nes
Sath-ra-bou-za'nes
Sav'a-ran
Sa'vi-as (15)
Saul

* *Satan*.—There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but none about the first. This is acknowledged to be short, and this has induced those critics who have great knowledge of Latin, and very little of their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself, (see Introduction, page iii.) *Cato* and *Plato* are instances where we make the vowel a long in English, where it is short in Latin; and *caligo* and *cogito*, where we make the *g* and *o* in the first syllable short in English, when it is long in Latin. Thus if a word of two syllables with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato* with the first vowel long; if this word, I say, happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good

Se' va	Se' led	Se' red
Se' ea	Sel-e-mi' as (15)	Se' ron
Sche' chem (6)	Sem	Se' rug
Ske' kem	Sem-a-chi' ah (15)	Se' sis
Scribes	Sem-a-i' ah (15)	Ses' thel
Scyth'i-ans	Sem-a-i' as (5)	Seth
Sy whole	Sem'e-i (3)	Se'thar
Scy-thop'o-lis	Se-mel' le-us	Se'ther
Scyth-o-pol'i-tans	Se' mis	Sha-al-ab' bin
Se' ba	Sen'a-ah	Sha-al'bim
Se' bat	Se' neh (9)	Sha-al' bo-nite (8)
Sec'a-cah	Se' nir	Sha' aph
Sech-e-ni' as (15)	Sen-a-che' rib (13)	Sha-a-ra'im (16)
Se' chu	Sen'u-ah	Shar'a-im
Sed-e-ci' as (15)	Se'o' rim	Sha-ash' gas
Sed-e-si' as (7)	Se' phar	Shab-beth'a-i (5)
Se' gub	Seph'a-rad	Shach'i-a
Se' ir	Seph-ar-va' im (16)	Shad'da-i (5)
Se' i-rath	Se' phar-vites	Sha'drach
Se' la	Se-phe'la	Sha'ge (7)
Se' la Ham-mah-le' koth	Se' rah	Sha-haz'i-math (13)
Se' lah (9)	Se-ra-i' ah (5)	Shal'le-cheth
	Ser'a-phim	Sha'lem

a good reason for shortening the first syllable of the English word, as in *magic*, *pied*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *cate-i-go*, *cog-e-i-to*, &c. with the first syllable long.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics, from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation which is so agreeable to the analogy of our own language, and which is, at the same time, so much more pleasing to the ear.—See Principles prefixed to the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

Sha' lim
 Sha' i-sha
 Sha' lum
 Sha' ma-i (5)
 Sha' man
 Shal-ma-ne' ser
 Sha' ma
 Sham-a-ri' ah (15)
 Sha' med
 Sha' mer
 Sham' gar
 Sham' huth
 Sha' mir
 Sham' ma (9)
 Sham' mah (9)
 Sham' ma-i (5)
 Sham' moth
 Sham-mu' a (9)
 Sham-mu' ah (9)
 Sham-she-ra' i (5)
 Sha' pham
 Sha' phan
 Sha' phat
 Sha' pher
 Shar'a-i (5)
 Shar'ma-im (16)
 Sha' rar
 Sha-re' zer
 Sha' ron
 Sha' ron-ite (8)
 Sha-ru' hen
 Shash'a-i (5)
 Sha' shak
 Sha' veh (9)
 Sha' veth
 Sha' ul
 Sha' ul-ites (8)
 Sha'u' sha
 She' al
 She-al'ti-el (18)
 She-a-ri' ah (15)
 She-ar-ja'shub
 She' ba, or She' bah

She' bam
 Sheb-a-ni' ah (15)
 Sheb' a-rim
 She' bat
 She' ber
 Sheb' na
 Sheb' u-el (13)
 Shec-a-ni' ah
 She' chem (6)
 She' chem-ites
 Shech'i-nah
 Shek' e-nah
 She'd e-ur
 She-ha-ri' ah (15)
 She' kel
 She' lah
 She' lan-ites (8)
 Shel-e-mi' ah (15)
 She' leph
 She' lesh
 Shel'o-mi (3)
 Shel'o-mith
 Shel'o-moth
 She-lu'mi-el (13)
 Shem
 She' ma
 Shem'a-ah (9)
 Shem-a-i' ah (5)
 Shem-a-ri' ah (15)
 Shem'e-ber
 She' iper
 She-mi'da (13)
 Shem'i-nith
 She-mir'a-moth
 She-mu'el (13) (17)
 Shen
 She-na'zar
 She' air
 She' pham
 Sheph-a-ti' ah (15)
 She phi (9)
 She' pho
 She-phu'phan (11)

She' rab
 Sher-e-bi' ah (15)
 She' resh
 She-re'zer
 She' shack
 She' shai (5)
 She' shan
 Shesh-baz' zar
 Sheth
 She' thar
 She' thar Boz'na-i
 She' va
 Shib' bo-leth
 Shib' mah (9)
 Shi' chron
 Shig-gai' on (5)
 Shi' on
 Shi' hor
 Shi' hor Lib' nath
 Shi-i' im (3) (4)
 She-i' im
 Shil' hi (3)
 Shil' him
 Shil' lem
 Shil' lem-ites (8)
 Shi' loh, or Shi' lo (9)
 Shi-lo' ah (9)
 Shi-lo' ni (3)
 Shi-lo' nites (8)
 Shil' shah (9)
 Shim'e-a
 Shim'e-ah
 Shim'e-ain
 Shim'e-ath
 Shim'e-ath-ites
 Shim'e-i (3)
 Shim'e-on
 Shim'hi (3)
 Shi'mi (3)
 Shim'ites (8)
 Shim'ma (9)
 Shi'mon
 Shim'rath

Shim' ri (3)
 Shim' rith
 Shim' ron
 Shim' ron-ites (8)
 Shim' ron Me' ron
 Shim' shai (5)
 Shi' nab
 Shi' nar
 Shi' phi (3)
 Ship' mite
 Ship' ra (9)
 Ship' Rath
 Ship' tan
 Shi' sha (9)
 Shi' shak
 Shit' ra-i (5)
 Shit' tah (9)
 Shit' tim Wood
 Shi' za (9)
 Sho' a (9)
 Sho' ah (9)
 Sho' ab
 Sho' bach (6)
 Sho' ba-i (5)
 Sho' bal
 Sho' bek
 Sho' bi (3)
 Sho' cho (6)

Sho' choh (9)
 Sho' ham
 Sho' mer
 Sho' phach (6)
 Sho' phan
 Sho-shan' nim
 Sho-shan' nim
 E' duth
 Shu' a (9)
 Shu' ah (9)
 Shu' al
 Shu' ba-el (13)
 Shu' ham
 Shu' ham-ites (8)
 Shu' hites
 Shu' lam-ite
 Shu' math-ites (8)
 Shu' nam-ite
 Shu' nem
 Shu' ni (3)
 Shu' nites (8)
 Shu' pham
 Shu' pham-ite
 Shup' pim
 Shur
 Shu' shan
 Shu' shan E' duth
 Shu' the-lah (9)

Shu' thal-ites (8)
 Si' a (1)
 Si' a-ka (1) (9)
 Si' ba
 Sib' ba-chai (5)
 Sib' bo-leth
 Sib' mah (9)
 Sib' ra-im (16)
 Si' chem (1) (6)
 Sid' dim
 Si' de
 Si' don
 Si-gi' o-noth (7)
 Si' ha (9)
 Si' hon
 Si' hor
 Si' las
 Sil' la (9)
 *Sil' o-a
 Sil' o-as
 Sil' o-ab, or
 Sil' o-am
 Sil' o-e (9)
 Si-mel-cu' e
 Sim' e-on
 Sim' e-on-ites (8)
 Si' mon
 Sim' ri (3)

* *Silea*.—This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is Græcised by ΣΙΛΕΑ; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

Or if Sion hill
 Delight thee more, or *Silea's* brook that flow'd
 Fast by the oracle of God

If criticism ought not to overturn settled usages, surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that, if the accent be on it, it should be short.—(See Rules prefixed to the Greek and Latin Proper Names, rule 19.)

Sin	Sod' om	Suc' coth
*Si' nai (5)	Sod' om-ites	Be' noth
Si' nim	Sod' o-ma	Su-ca' ath-ites
Si' ites (8)	Sol' o-mon	Sud
Si' on	Sop' a-ter	Su' di-as
Siph' moth	Soph' e-reth	Suk' ki-imms (4)
Sip' pai (5)	So'rek	Sur
Si' rach (1) (6)	So-sip' a-ter	Su'sa
Si' rab (9)	Sos' the-nes (13)	Su'san-chites (6)
Sir' i-on	Sos' tra-tus (13)	Su-san' nah (9)
Sis-am' a-i (5)	So' ta-i (5)	Su'si (3)
Sis' e-ra (9)	Sta' chys (6)	Syc' a-mine
Si-sin' nes	Sta' kees	Sy-ce' ne
Sit' nah	Stac' te	Sy' char (1) (6)
Si' van	Steph' a-nas	Sy-e' lus (12)
So	Steph' a-na	Sy-e' ne
So' choh (6) (9)	Ste' phen	Syn' a-gogue
So' ko	Su' ah (9)	Syn' a-gog
So'coh (9)	Su' ba	Syn' ti-che (4) (6)
So' ko	Su' ba-i (5)	Syr' i-a Ma'la-cab
So' di (3)	Suc' coth	Syr' i-on
		Sy-ro-phe-nic' i-a

* *Sinai*.—If we pronounce this word after the Hebrew, it is three syllables; if after the Greek, Σινᾶ, two only; though it must be confessed that the liberty allowed to poets of increasing the end of a line with one, and sometimes two syllables, renders their authority, in this case, a little equivocal. Labbe adopts the former pronunciation, but general usage seems to prefer the latter; and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek.

Sing, heav'nly muse! that on the secret top
Of Oreb or of *Sinai* didst inspire
That shepherd ——————
God, from the mount of *Sinai*, whose gray top
Shall tremble, he descending, will himself,
In thunder, lightning, and loud trumpets' sound,
Ordain them laws.

Par. Lost. B. xii. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost* where this word is used; and as he has made the same letters a diphthong in *Asmodai*, it is highly probable he judged that *Sinai* ought to be pronounced in two syllables.—(See Rules prefixed to this Vocabulary, No. 5.)

TA

TE

TI

TA' A-NACH (5)
 Ta'a-nach Shi' lo
 Tab' ba-oth
 Tab' ba-tha
 Ta' be-al
 Ta' be-el (13)
 Ta-bel' li-us
 Tab' era (9)
 Tab' i-tha
 Ta' bor
 Tab' ri-mon
 Tach' mo-nite
 Tad' mor
 Ta' han
 Ta' han-ites (8)
 Ta-haph' a-nes
 Ta-hap' e-nes
 Ta' hath
 Tab' pe-nes (9)
 Tah' re-a (9)
 Tah' tim Hod' shi
 Tal' i-tha Cu' mi
 Tal' mai (5)
 Tal' mon
 Tal' sas
 Ta' mah
 Ta' mar
 Tam' muz
 Ta' nach (6)
 Ten' hu-meth
 Ta' nis
 Ta' phath
 Taph' e-nes
 Taph' nes
 Ta' phon
 Tap' pu ah (13)
 Ta' rah (9)
 Tar' a-lah (9) (13)
 Ta' re-a (9)

Tar' pel-ites (8)
 Tar' shis
 Tar' shish
 Tar-shi' si (3)
 Tar' sus
 Tar' tak
 Tar' tan.
 Tat' na-i (5)
 Te' bah (9)
 Teb-a-li' ah (15)
 Te' beth
 Te-haph' ne-hes
 Te-hin' nah
 Te' kel
 Te-ko' a, or
 Te-ko' ah
 Te-ko' ites (8)
 Tel' a-bib
 Te' lah (9)
 Tel' a-im (16)
 Te-las' sar
 Te' lem
 Tel-ha-re' sha
 Tel-har' sa (9)
 Tel' me-la (9)
 Tel' me-lah (9)
 Te' ma (9)
 Te' man
 Tem' a-ni (3)
 Te' man-ites (8)
 Tem' e-ni (3)
 Te' pho
 Te' rah (9)
 Ter' a-phim
 Te' resh
 Ter' ti-us
 Ter' she-us
 Ter-tul' lus
 Te' ta

Tet' march (6)
 Thad-de' us (12)
 Tha' hash
 Tha' mah (9)
 Tham' na-tha
 Tha' ra (9)
 Thar' ra (9)
 Thar' shish
 Thas' si (3)
 The' bez
 The-co' e
 The-las' ser
 The-ler' sar
 The-oc' a-nus
 The-od' o-tus
 The-oph' i-lus
 The' ras
 Ther' me-leth
 Thes-sa-lo-ni' ca
 Theu' das
 Thim' na-thath
 This' be
 Thom' as
 Tom' as
 Thom' o-i (3)
 Thra-se' as
 Thum' mis
 Thy-a-ti' ra (9)
 Tib' bath
 Ti-be' ri-as
 Tib' ni (3)
 Ti' dal
 Tig' lath Pi-le' ser
 Tik' vah (9)
 Tik' vath
 Ti' lon
 Ti-me' lus (13)
 Tim' na (9)
 Tim' nath (9)

Tim' na-thab
Tim' nath He' res
Tim' nath Se' rah
Tim' nite (8)
Ti-mo' the-us
Tim' o-thy (Eng.)
Tip' sah (9)
Ty ras
Ty rath-ites (8)
Tir' ha-kah (9)
Tir' ha-nah
Tir' i-a (9)
Tir' sha-tha
Tir' zah (9)
Tish' bite
Ty van
Ty za
Ty zite (8)

To' ah
To' a-nah
Tob
To-bi' ah (15)
To-bi' as (15)
To' bic (Eng.)
To' bi-el (4) (13)
To-bi' jah (15)
To' bit
To' chen (6)
To-gar' mah
To' hu
To' i (3)
To' la (9)
To' lad
To' la-ites (8)
Tol' ba-nea
Tol' mai (5)

To' phel
To' phet
To' u
Trach-o-ni' tis (12)
Trip' o-lis
Tro' as
Tro-gyl' li-um
Troph' i-mus
Try-phe' na (12)
Try-pho' sa (12)
Tu' bal
Tu' bal Ca' in
Tu-bi' e-ni (9)
Ty-be' ri-as
Tych' i-cus
Tyre, *one syllable*
Ty-ran' nus
Ty' rus

V A-JEz' A-THA (9)
Va-ni' ah (9)
Vash' ni (3)
Vash' ti (3)
U' cal
U' el
U' la-i (5)
U' lam
U' la (9)
Um' mah (9)
Un' ni (3)

Voph' si (3)
U' phaz
U-phar' sin
Ur' ba-ne
U' ri (3)
U-ri' ah (9)
U-ri' as (15)
U' ri-el (4) (14)
U-ri' jah (9) (15)
U' rim
U' ta (9)

U' tha-i (5)
U' thi (3)
U' za-i (5)
U' zal
U' za (9)
U' zah (9)
Uz' zen She' rah
Uz' zi (3)
Uz-z'i ah (15)
Uz-z'i el (13) (15)
Uz-z'i el-ites (8)

Xa' gus
Xan' thi-cus

Xe' ne-as
Xer-o-pha' gi-a

Xe-ro'l y-be
Xys' tus

ZA

ZE

ZE

Z A - A - N A ' I M (16)	Za' moth	Ze-bu' da (13)
Za' a-man	Zam-zum' mims	Ze' bul
Za-a-nan' nim	Ze-no' ah (9)	Zeb' u-lon
Za' a-van	Zeph-nath-pa-a-ne' ah	Zeb' u-lon-ites (8)
Za' bad	Za' phon	Zech-a-ri' ah (15)
Zab-a-dæ' ans	Za' ra	Ze' dad
Zab-a-dai' as (5)	Zar' a-ces	Ze-de-ki' ah (15)
Zab' bai (5)	Za' rah	Zeeb
Zab' ud	Zar-a-i' as (15)	Ze' lah (9)
Zab-de' us (12)	Za' re-ah	Ze' lek
Zab' di (3)	Za' re-at-h-ites (8)	Ze-lo' phe-ad
Zab' di-el (11)	Za' red	Ze-lo' tes (13)
Za-bi' na (9)	Zar' e-phath	Zel' zah
Za' bud	Zar' e-tan	Zem-a-ra' im (16)
*Zab' u-lon	Za'reth Sha' har	Zem'a-rite (8)
Zac' ca-i (5)	Zar' hites (6)	Ze-mi' ra
Zac' cur	Zar' ta-nah	Ze' nan
Zac-a-ri' ah (15)	Zar' than	Ze' nas
Za' cher (6)	Zath' o-e	Ze-or' im (13)
Za' ker	Za-thu' i (3) (11)	Zeph-a-ni' ah (15)
Zac-che' us (12)	Zath' thu	Ze' phath
Zak-ke' us	Zat' tu	Zeph' a-thah
Za' dok	Za' van	Ze' phi, or Ze' pho
Za' ham	Za' za	Ze' phon
Za' ir	Zeb-a-di' ah (15)	Zeph' on-ites (8)
Za' laph	Ze' bah (9)	Zer
Zal' mon	Ze-ba'i m (13) (16)	Ze' rah (9)
Zal-mo' nah (9)	Zeb' e-dee	Zer-a-hi' ah (15)
Zal-mun' nah	Ze-bi' na	Zer-a-i' a (5)
Zam' bis	Ze-bo' im (13)	Ze' rau
Zam' bri (6)		Ze' red

* *Zabulon*.—"Notwithstanding," says the editor of Labbe, "this word in Greek, ζαβουλων, has the penultimate long, yet in our churches we always hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it, plead that in Hebrew the penultimate vowel is short; but in the word *Zorobabel*, Ζοροβαβελ, they follow a different rule; for, though the penultimate in Hebrew is long, they pronounce it with the antepenultimate accent."

Zer' e-da
Zer' e-dah
Ze-red' a-thah
Zer' e-rath
Ze' resh
Ze' reth
Ze' ri (3)
Ze' roz
Ze-ru' ah (19)
Ze-rub' ba-bel
Zer-u-ri' ah (15)
Zer-vi' ah (15)
Ze' tham
Ze' than
Ze' thar
Zi' a (9)
Zi' ba (9)
Zib' e-on
Zib' i-on
Zich' ri (3)
Zik' ri
Zid' dim
Zid-ki' jah (15)
Zi'don, or Si'don
Zi-do' ni-aus

Zif
Zi' ha (1) (9)
Zik' lag
Zil' lab (9)
Zil' pah (9)
Zil' thai (5)
Zim' mah
Zim' ram, or
 Zim' ran
Zim' ri (3)
Zin
Zi' na (1) (9)
Zi' on, or Si' on (1)
Zi' or (1)
Ziph
Zi' phah (1)
Ziph' i-on (2)
Ziph' ites (8)
Zi' phron (1)
Zip' por
Zip-po' rak (13) (16)
Zith' ri (3)
Ziz
Zi' za (1) (9)
Zi' zah (1) (9)

Zi' na (1) (9)
Zo' an
Zo' ar
Zo' ba, or
 Zo' bah
Zo-be' bah (9) (13)
Zo' har
Zo' he-leth
Zon' a-ras
Zo' peth
Zo' phah
Zo' phai (5)
Zo' phar
Zo' phim
Zo' rah
Zo' rath-ites (8)
Zo' re-ah (9)
Zo' rites (9)
*Zo-rob' a-bel
Zu' ar
Zuph
Zur
Zu' ri-el (13)
Zu-ri-shad' da-i (5)
Zu' ziim

* Zorobabel.—See Zebulon.

TERMINATIONAL VOCABULARY

OF

SCRIPTURE PROPER NAMES.

E B A*

Accent the Antepenultimate.

BATHSHEBA, Elisheba, Beersheba.

ADA IDA

Accent the Penultimate.

Shemida.

Accent the Antepenultimate.

Eliada, Jehoida, Bethsäida, Adida.

EA EGA ECHA UPHA

Accent the Penultimate.

Laodicea, Chaldea, Judea, Arimathea, Idumea, Cæsarea,
Berea, Iturea, Osea, Hosea, Omega, Hasupha.

Accent the Antepenultimate.

Cenchrea, Sabtecha.

ASHA ISHA USHA

Accent the Penultimate.

Elisha, Jerusha.

Accent the Antepenultimate.

Bæasha, Shalisha.

ATHA ITHA UTHA

Accent the Penultimate.

Jegar-Sahadutha, Dalmanutha.

* For the pronunciation of the final *a* in this selection, see Rule the 9th.

AD ED ID OD UD

Accent the Penultimate.

Almodad, Arphaxad, Elihud, Ahihud, Ahilud.

Accent the Antepenultimate.

**Galäad, Josabad, Benhadad, Giläad, Zelophéad, Zelophehad,
Jochebed, Galeed, Icabod, Ammihud, Abiud.**

**CE DEE LEE MEE AGE YCHE OHE ILE AME
OME ANE ENE OE OSSE VE**

Accent the Penultimate.

**Phemice, Bernice, Eunice, Elelohe, Salome, Magdalene,
Abilene, Mitylene, Cyrene, Syene, Colosse, (Nazarene, pro-
nounced in three syllables, with the accent on the last.)**

Accent the Antepenultimate.

**Zebedee, Galilee, Ptolemy, Bethphage, Syntyche, Subile,
Apame, Gethsemane, Siloe, Ninive.**

I T E* (in one syllable.)

Accent the Penultimate.

Thisbite, Shuhite, Abiezrite, Gittite, Hittite, Hivite, Buzite.

Accent the Antepenultimate.

**Harodite, Agagite, Areopagite, Gergashite, Morashite, Ha-
ruphite, Ephrathite, Bethelite, Carmelite, Hamulite, Benjamite,
Nehelamite, Shulamite, Shunamite, Edomite, Temanite, Gilo-
nite, Shilonite, Horonite, Amorite, Jebusite.**

Accent the Preantepenultimate.

**Näamathite, Jezreelite, Bethlehemite, Ephräimite, (Canäamite
generally pronounced in three syllables, as if written *Can-an-ite*.)**

AG OG

Accent the Antepenultimate.

Abishag, Hamongog.

* Words of this termination have the accent of the words from which they are formed, and on this account are sometimes accented even on the preante-
penultimate syllable; as *Bethlehemit* from *Bethlehem*, and so of others. Words of this termination, therefore, of two syllables, have the accent on the penulti-
mate syllable; and words of three or more on the same syllable as their primi-
tives. See Rule the 8th, page 175.

BAH CAH DAH EAH CHAH SHAH THAH*Accent the Penultimate.*

Zobazibah, Makkedah, Abidah, Elishah.

*Accent the Antepenultimate.*Dinhabah, Abolibah, Meribah, Abelbethmäcah, Abadah,
Moladah, Zeredah, Jedidah, Gibéah, Shiméab, Zaphnath-
Pääneah, Määchah, Berachah, Bääshah, Eliathah.**AIAH EIAH**(*Ai* and *ei* pronounced as a diphthong in one syllable.)*Accent the Penultimate.*

*Micaiah, Michaiah, Benaiah, Isaiah, Iphedeiah, Määsetiah.

(*Ai* pronounced in two syllables.)*Accent the Penultimate.*

Adäiah, Pedäiah, Semäiah, Seräiah, Asäiah.

I A H*Accent the Penultimate.*

Abiah, Rhiabiah, Zibiah, Tobiah, Määdiah, Zebadiah, Obadiyah, Noadiyah, Jedidiah, Abiah, Pekahiah, Jezrahiah, Barachiah, Japhiah, Bithiah, Hezekiah, Helkiyah, Zedekiah, Adaliah, Gedaliah, Igdaliah, Athaliah, Hackaliah, Remaliah, Nehemiah, Shelemiah, Meshhelemiah, Jeremiah, Shebaniah, Zephaniah, Nethaniah, Chenaniah, Hananiah, Coniah, Jeconiah, Shéariah, Zachariah, Zechariah, Amariah, Shemariah, Azariah, Neariah, Moriah, Uriah, Josiah, Messiah, Shephatiah, Pelatiah, Ahaziah, Amaziah, Asaziah, Uzziah.

J A H*Accent the Penultimate.*

Aijah, Abijah, Jehidijah, Ahijah, Elijah, Adonijah, Irijah, Tobadonijah, Urijah, Hallelujah, Zerujah.

* For the pronunciation of the two last syllables of these words, see Rule 5th prefixed to Scripture Proper Names, page 173, 174.

**KAH LAH MAH NAH OAH RAH SAH TAH VAH
UAH**

Accent the Penultimate.

Rebekah, Azekah, Machpelah, Aholah, Abel-meholah, Beulah, Elkanah, Hannah, Kirjath-sannah, Harbonah, Hashmonah, Salmonah, Shiloah, Noah, Manoah, Zanoah, Uzzen-sherah, Zipporah, Keturah, Hadassah, Malchishuah, Shammuah, JEHOVAH, Zeruah.

Accent the Antepenultimate.

Marrekah, Bäalah, Shuthelah, Telmelah, Methuselah, Hachilah, Hackilah, Dalilah, Delilah, Havilah, Räämah, Abolibamah, Adamah, Elishamah, Ruhamah, Loruhamah, Kedemah, Ashimah, Jemimah, Penninah, Bäarah, Taberah, Deborah, Ephratab, Paruah.

ACH ECH OCH

Accent the Penultimate.

Merodach, Evil-merodach.

Accent the Antepenultimate.

Abisamach, Ebed-melech, Abimelech, Ahimelech, Elimelech, Alammeloch, Anammelech, Adrammelech, Regemmelech, Nathan-melech, Arioch, Antioch.

KEH LEH VEH APH EPH ASH ESH ISH

Accent the Penultimate.

Elëaleh, Elioreph, Jehoash.

Accent the Antepenultimate.

Rabshakeh, Nineveh, Ebiasaph, Bethshemesh, Enshemesh, Carchemish.

ATH ETH ITH OTH UTH

Accent the Penultimate.

Goliath, Jehovah-jireth, Hazar-maveth, Baal-berith, Rehoboth, Arioth, Nebaioth*, Naoth, Moseroth, Hazeroth, Pihahiroth, Mosoroth, Allon-bachuth.

* The *ai* in this and the next word form one syllable.—See Rule 5, p. 173.

Accent the Antepenultimate.

Mahalath, Bashermath, Asenath, Daberath, Elisabeth, Dab-basheth, Jerubbesheth, Ishboseth, Mephibosheth, Harosheth, Zoheleth, Bechtileth, Shibolet, Tanhumeth, Genesareth, Asbazareth, Nazareth, Mazzareth, Kirharaseth, Shelomith, Sheminith, Lapidoth, Anathoth, Kerioth, Shemiramoth, Kede-moth, Ahemoth, Jerimoth, Sigionoth, Ashtaroth, Mazzaroth.

A I

(Pronounced as a diphthong in one syllable.)

Accent the Penultimate.

Chelubai, Asmadai, Sheshai, Shimshai, Hushai, Zilthai, Berothai, Talmai, Tolmai, Sinai, Talnai, Arbonai, Sarai, Sippai, Bezai.

Accent the Antepenultimate.

Mordecai, Sibbachai, Chephar-Hammonai, Päarai.

A I

(Pronounced in two syllables.)

Accent the Penultimate.

Ai.

Accent the Antepenultimate.

Zabbäi, Babäi, Nebäi, Shobäi, Subäi, Zaccäi, Shaddäi, Ami-shaddäi, Aridäi, Heldäi, Hegäi, Haggäi, Belgäi, Bilgäi, Abishäi, Uthäi, Adläi, Barzilläi, Uläi, Sisämäi, Shalmäi, Shammäi, Eliesenäi, Tatnäi, Shether-boznäi, Naharäi, Sharäi, Shamsheräi, Shirräi, Arisäi, Bastäi, Baväi, Bigväi, Uzäi.

DI EI LI MI NI OI PI RI UI ZI.

Accent the Penultimate.

Areli, Löammi, Talithacumi, Gideoni, Benoni, Hazeleponi, Philippi, Gehazi.

Accent the Antepenultimate.

Engedi, Simëi, Shimëi, Edrëi, Bethbireï, Abiseï, Bäali, Naphthali, Nephtthali, Pateoli, Adami, Naomi, Hanani, Beer-lahäiroi, Mehari, Häahashtari, Jesüi.

EK UK

Accent the Penultimate.

Adonizedek, Adonibezek.

Accent the Antepenultimate.

Melchizedek, Amalek, Habbakkuk.

AAL EAL IAL ITAL UTAL

Accent the Penultimate.

Bääl, Kirjath-bääl, Hamutal.

Accent the Antepenultimate.

Meribbääl, Eshbääl, Ethbääl, Jerubääl, Tabëäl, Belial, Abital.

AEL ABEL EBEL

Accent the Penultimate.

Jääl, Abel.

Accent the Antepenultimate.

Gabael, Michael, Raphael, Mishael, Mehujael, Abimael, Ishmael, Ismael, Anael, Nathanael, Israel, Assael, Zerubbabel, Zerobabel, Mehetabel, Jezebel.

EEL OGEL AHEL ACHEL APHEL OPHEL ETHEL

Accent the Penultimate.

Enrogel, Rachel, Elbethel.

Accent the Antepenultimate.

Tabëäl, Abdëäl, Japhaëäl, Mahalëäl, Bezalëäl, Hanamëäl, Jerahmëäl, Hananëäl, Nathanëäl, Jabnëäl, Jezréël, Hazëäl, Asahel, Baracel, Amraphel, Achitophel.

IEL KEL

Accent the Penultimate.

Peniel, Uzziel.

Accent the Antepenultimate.

Abiel, Tobiel, Adiel, Abdiel, Gaddiel, Pagiel, Salathiel, Ithiel, Ezekiel, Gamaliel, Shelumiel, Daniel, Othniel, Ariel, Gabriel, Uriel, Shealtiel, Putiel, Haziel, Hiddekel.

UEL EZEL

Accent the Penultimate.

Dëuel, Raguel, Bethuel, Pethuel, Hammuel, Jemuel, Kemuel, Nemuel, Phanuel, Pepuel, Jeruel, Bethegeel,

(231)

Accent the Antepenultimate.

*Samuel, Lemuel, Emanuel, Emmanuel.

A I L

(Pronounced in two syllables.)

Accent the Penultimate.

Abihäil.

A I L

(Pronounced as a diphthong in one syllable.)

Accent the Antepenultimate.

Abigail.

O L U L

Accent the Penultimate.

Bethgamul.

Accent the Antepenultimate.

Eshtaol

ODAM AHAM IAM IJAM IKAM

Accent the Penultimate.

Elmodam, Abijam, Ahikam.

Accent the Antepenultimate.

Abraham, Miriam, Adonikam.

O A M

Accent the Penultimate.

Rehoboam, Roboam, Jeroboam.

Accent the Antepenultimate.

Siloam, Abinoam, Ahinoam.

ARAM IRAM ORAM

Accent the Penultimate.

Padanaram, Abiram, Hiram, Adoniram, Adoram, Hadoram,
Jehoram.

* See Rule the 17th prefixed to Scripture Proper Names, page 179.

AHEM EHEM ALEM EREM*Accent the Antepenultimate.*

Menahem, Bethlehem, Jerusalem, Beth-hacerem.

AIM**Accent the Penultimate.*

Chusan-Rishathäim, Kirjathäim, Bethdiblathäim, Ramathäim, Adithäim, Misrephothmäim, Abelhäim, Mahanäim, Manhanäim, Horonäim, Shääräim, Adoräim, Sepharväim.

Accent the Antepenultimate.

Rephäim, Dothäim, Egläim, Carnäim, Sharäim, Epbräim, Beth-ephräim, Mizräim, Abel-mizräim.

BIM CHIM PHIM KIM LIM NIM RIM ZIM*Accent the Penultimate.*

Sarsechim, Zeböim, Kirjatharim, Bahurim, Kelkath-hazurim.

Accent the Antepenultimate.

Cherubim, Lehabim, Rephidim, Seraphim, Teraphim, Eliakim, Jehoiakim, Joakim, Joakim, Bäalim, Dedanim, Ethanim, Abarim, Bethhacerim, Kirjath-jearim, Hazerim, Bäal-perazim, Gerizim, Gazizim.

DOM LOM AUM IUM NUM RUM TUM*Accent the Penultimate.*

Obededon, Appii-forum, Miletum.

Accent the Antepenultimate.

Abishalom, Absalom, Capernäum, Rheygium, Trogylgium, Iconium, Adramyttium, Galbanum.

AAN CAN DAN EAN THAN IAN MAN NAN*Accent the Penultimate.*

Memucan, Chaldëan, Ahiman, Elhanan, Johanan, Haman.

Accent the Antepenultimate.

Canäan, Chanäan, Merodach-baladan, Nebuzaradan, Elna-

* In this selection the *et* form distinct syllables.—See Rule 16, page 179.

than, Jonathan, Midian, Indian, Phrygian, Italian, Macedonian, Ethiopian, Syrian, Assyrian, Egyptian, Näaman.

AEN VEN CHIN MIN ZIN

Accent the Penultimate.

Manäen, Bethaven, Chorazin.

Accent the Antepenultimate.

Jehoiachin, Benjamin.

EON AGON EPHON ASHON AION ION ALON
ELON ULON YLON MON NON RON YON
THUN RUN

Accent the Penultimate.

Bääl-meon, Beth-dagon, Bääl-zephon, Näashon, Higgaiion, Shiggaion, Chilion, Orion, Esdrelon, Bääl-hamon, Philemon, Abiron, Beth-horou.

Accent the Antepenultimate.

Gibeon, Zibeon, Gedeon, Gideon, Simeon, Pirathon, Herodium, Carnion, Sirion, Ascalon, Ajalon, Askelon, Zebulon, Babylon, Jeshimon, Tabrimon, Solomon, Lebanon, Äaron, Apollyon, Jeduthun, Jeshurun.

EGO ICCHO HIO LIO

Accent the Penultimate.

Abio.

Accent the Antepenultimate.

Abednego, Jericho, Gallio.

AR ER IR OR UR

Accent the Penultimate.

Ahisar, Bääl-tamar, Balthasar, Eléazar, Eziongeber, Tig-lath-pileser, Shalmaneser, Hadadezer, Abiezer, Abiezer, Elie-zer, Romantiezer, Ebenezer, Joezer, Sharezer, Havoth-jäär, Asnoth-tabor, Beth-peor, Bääl-peor, Nicanor, Philometor.

Accent the Antepenultimate.

Issachar, Potiphar, Abiathar, Ithamar, Shemeber, Lucifer, Chedorlaomer; Aroer, Sosipater, Sopater, Achior, Nebuchodonosor, Eupator, Shedeur, Abishur, Pedahzur.

**AAS BAS EAS PHAS IAS LAS MAS NAS OAS PAS
RAS TAS YAS**

Accent the Penultimate.

Osäas, Esäias, Tobias, Sedécias, Abadias, Asadias, Abdias,
Barachias, Ezechias, Mattathias, Matthias, Ezekias, Nëemias,
Jeremias, Ananias, Assanias, Azarias, Ezerias, Josias, Ozias,
Bagëas, Aretas, Onyas.

Accent the Antepenultimate.

Annäas, Barsabas, Patrobas, Eneas, Phineas, Caïphas, Cleophas,
Herodias, Euodias, Georgias, Amplias, Lysanias, Gabrias,
Tiberias, Lysias, Nicolas, Artemas, Elymas, Parmenas,
Siloas, Antipas, Epaphras.

CES DES EES GES HES LES NES SES TES

Accent the Penultimate.

Gentiles*, Rameses, Mithridates, Euphrates.

Accent the Antepenultimate.

Rabsaces, Arsaces, Nomades, Phinées, Astyages, Diotrephees,
Epiphanes, Tahapanes, Hermogenes, Taphenes, Calisthenes,
Sosthenes, Eumenes.

ENES AND INES

(In one syllable.)

Accent the Ultimate.

Gadarenes, Agarenes, Hagarenes.

Accent the Penultimate.

Philistines, (pronounced like *Philistins*.)

I T E S

(Pronounced in one syllable.)

[Words of this termination have the accent of the words from which they are formed, which sometimes occasions the accent to be placed even on the preantepenultimate syllable, as

* *Gentiles*.—This may be considered as an English word, and should be pronounced in two syllables, as if written *Jen-tiles*, the last syllable as the plural of title.

Gileadites from *Gilead*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.]

Accent the Penultimate.

Gadites, Kenites, Jammites, Levites, Hittites, Hivites.

Accent the Antepenultimate.

Rechabites, Moabites, Gergeshites, Nahathites, Kohathites, Pelethites, Cherethites, Uzzielites, Tarpelites, Elamites, Edomites, Reubenites, Ammonites, Hermonites, Ekronites, Hagarites, Nazarites, Amorites, Geshurites, Jebusites, Ninevites, Jesuites, Perizzites.

Accent the Preantepenultimate.

Giléadites, Amalekites, Ishmälites, Isräelites, Midianites, Gibönites, Aaronites.

O T E S

Accent the Penultimate.

Zelotes.

I S

Accent the Penultimate.

Elimäis.

Accent the Antepenultimate.

Antiochis, Amathis, Bäalis, Decapolis, Néapolis, Hierapolis, Persepolis, Amphipolis, Tripolis, Nicopolis, Scythopolis, Salamis, Damaris, Vabsaris, Antipatris, Atargatis.

I M S

Accent the Penultimate.

Emims, Zamzummims, Zuzims.

Accent the Antepenultimate.

Rephäims, Gammadims, Cherethims, Anakims, Nethenims, Chemarims,

A N S

Accent the Penultimate.

Sabéans, Laodicéans, Assidéans, Galiléans, Iduméans, Epicuréans.

Accent the Antepenultimate.

Arabians, Grecians, Herodians, Antiochians, Corinthians, Parthians, Scythians, Athenians, Cyrenians, Macedonians, Zidonians, Babylonians, Lacedemonians, Ethiopians, Cyprians, Syrians, Assyrians, Tyrians, Ephesians, Persians, Galatians, Cretians, Egyptians, Nicolaitans, Scythopolitans, Samaritans, Libyans.

MOS NOS AUS BUS CUS DUS

Accent the Penultimate.

Archeläus, Meneläus; Abubus, Andronicus, Seleucus.

Accent the Antepenultimate.

Pergamos, Stephanos, Emmäus, Agabus, Bartacus, Achäicus, Tychicus, Aradus.

E U S

Accent the Penultimate.

Daddeus, Asmodeus, Aggeus, Zaccheus, Ptolemeus, Macabeus, Lebbeus, Cendebeus, Thaddeus, Mardocheus, Mordochaeus, Alpheus, Timeus, Bartimeus, Hymeneus, Elizeus.

Accent the Antepenultimate.

Dositheus, Timotheus, Nereus.

GUS CHUS THUS

Accent the Antepenultimate.

Areopagus, Philologus, Lysimachus, Antiochus, Eutyehus, Amadathus.

I U S

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Gaius, Athenobius, Cornelius, Numenius, Cyrenius, Apol-

lonius, Tiberius, Demetrius, Mercurius, Dionysius, Pontius,
Tertius.

LUS MUS NUS RUS SUS TUS

Accent the Penultimate.

Aristobulus, Eubulus, Nicodemus, Ecanus, Hircanus, Auranus,
Sylvanus, Abasuerus, Assuerus, Heliodorus, Arcturus,
Bar-jesus, Fortunatus, Philetus, Epaphroditus, Azotus.

Accent the Antepenultimate.

Attalus, Theophilus, Alcimus, Trophimus, Onesimus, Didymus,
Libanus, Antilibanus, Sarchedonus, Acheacharus, Lazarus,
Citherus, Elutherus, Jairus, Prochorus, Onesiphorus, Asapharus,
Ephesus, Epenetus, Asyncritus.

AT ET OT IST OST

Accent the Antepenultimate.

Ararat, Eliphalet, Gennesaret, Iscariot, Antichrist, Pentecost.

EU HU ENU EW MY

Accent the Penultimate.

Casleu, Chisleu, Abihu, Andrew.

Accent the Antepenultimate.

Jehovah-Tsidkenu, Bartholomew, Jeremy.

BAZ GAZ HAZ PHAZ

Accent the Penultimate.

Mahar-shalat-hash-baz, Shäash-gaz, Eliphaz.

Accent the Antepenultimate.

Jehöahaz.



OBSERVATIONS
ON THE
GREEK AND LATIN
ACCENT AND QUANTITY ;
WITH SOME
PROBABLE CONJECTURES
ON
THE METHOD OF FREEING THEM FROM THE OBSCURITY
AND CONTRADICTION IN WHICH THEY ARE INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

" Nullius addictus jurare in verba magistri."—*Horace.*

ADVERTISEMENT.

AFTER the many learned pens which have been employed on the subject of the following Observations, the Author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account, which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject*, one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible ; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the Author at least brings something new into the inquiry : and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learued, as they fully understand the difficulty of the question.

* The only exception to this general assertion is Mr. Steele, the author of *Proœdia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own, and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable, but no farther useful than to show the impossibility of it by the very method he has taken to explain it ; for it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians ; and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him. After all, what light can we expect will be thrown on this subject by one who, notwithstanding the infinitesimal distinctions he makes between similar sounds, says, that the *u* in *ugly*, and the *e* in *met* and *get*, are diphthongs ; that the *a* in *may* is long, and the same letter in *nation* short ; and that the *u* in *you*, *use*, &c. is always acute-grave, and the *i* in *idle*, *try*, &c. grave-acute ?

CONTENTS.

PREPARATORY OBSERVATIONS.

	PAGE
<i>T</i> HE different states of the voice	244
<i>A</i> definition of accent	245
<i>All</i> the different modifications of the voice exemplified	247

OBSERVATIONS ON THE GREEK AND LATIN ACCENT AND QUANTITY.

<i>The necessity of understanding the accent and quantity of our own language before we attempt to settle the accent and quantity of the Greek and Latin</i>	251
<i>What English quantity is</i>	252
<i>That it is entirely independent on accent</i>	ib.
<i>Mr. Sheridan's erroneous opinion of English accent</i>	253
<i>His definition of accent applicable only to singing in a monotone</i>	255
<i>The true distinction between singing and speaking laid down</i>	ib.
<i>Singing and speaking tones as essentially distinct as motion and rest</i>	ib.
<i>Recitative real singing, and not a medium between singing and speaking</i>	ib.
<i>The true definition of English accent</i>	256
<i>Mr. Forster's error with respect to the nature of the English and Scotch accent—(Note)</i>	257
<i>The true difference between the English and Scotch accent</i>	261
<i>Some attempts to form a precise idea of the quantity of the Greek and Latin languages.</i>	262
<i>Dr. Gally's idea of Greek and Latin quantity examined</i>	263
<i>If quantity in these languages consisted in lengthening or shortening the sound of the vowel, it necessarily rendered the pronunciation of words very different, as they were differently arranged</i>	265
<i>Opposite opinions of learned men concerning the nature of the Greek and Latin accent</i>	266

	PAGE
<i>The definition which the ancients gave of the acute accent unintelligible, without having recourse to the system of the inflexions of the speaking voice</i>	268
<i>An attempt to reconcile the accent and quantity of the ancients, by reading a passage in Homer and Virgil, according to the ideas of accent and quantity here laid down</i>	272
<i>The only four possible ways of pronouncing these passages without singing</i>	273
<i>The only probable method pointed out</i>	ib.
<i>This method renders the reading very monotonous ; but this must necessarily be the case, let us adopt what system we will</i>	274
<i>The definition of the circumflex accent, a confirmation of the system here adopted</i>	275
<i>The monotony of the Greek and Latin languages not more extraordinary than the poverty of their music, and the seeming absurdity of their dramatic entertainments</i>	276
<i>Probable causes of the obscurity and confusion in which this subject is involved, both among the ancients and moderns</i>	282

PREPARATORY OBSERVATIONS.

As a perusal of the Observations on Greek and Latin Accent and Quantity requires a more intimate acquaintance with the nature of the voice than is generally brought to the study of that subject, it may not be improper to lay before the reader such an explanation of speaking sounds, as may enable him to distinguish between high and loud, soft and low, forcibleness and length, and feebleness and shortness, which are so often confounded, and which consequently produce such confusion and obscurity among our best prosodists.

But as describing such sounds upon paper as have no definite terms appropriated to them, like those of music, is a new and difficult task, the reader must be requested to give as nice an attention as possible to those sounds and inflexions of voice, which spontaneously annex themselves to certain forms of speech, and which, from their familiarity, are apt to pass unnoticed. But if experience were out of the question, and we were only acquainted with the organic formation of human sounds, we must necessarily distinguish them into five kinds: namely, the monotone, or one sound continuing a perceptible time in one note, which is the case with all musical sounds; a sound beginning low and sliding higher, or beginning high and sliding lower, without any perceptible intervals, which is essential to all speaking sounds. The two last may be called simple slides or inflexions; and these may be so combined as to begin with that which rises, and end with that which falls, or to begin with that which falls, and end

with that which rises : and if this combination of different inflexions be pronounced with one impulse or explosion of the voice, it may not improperly be called the circumflex or compound inflexion ; and this monotone, the two simple and the two compound inflexions, are the only modifications, independent on the passions, of which the human voice is susceptible.

The different States of the Voice.

The modifications of the voice which have just been enumerated may be called absolute ; because they cannot be converted into each other, but must remain decidedly what they are ; while different states of the voice, as high and low, loud and soft, quick and slow, are only comparative terms, since what is high in one case may be low in another, and so of the rest. Beside, therefore, the modifications of voice which have been described, the only varieties remaining of which the human voice is capable, except those produced by the passions, are high, low, loud, soft, quick, slow, forcible, and feeble. Though high and loud, and low and soft, are frequently confounded, yet, when considered distinctly, their difference is easily understood ; as if we strike a large bell with a deep tone, though it gives a very loud tone, it will still be a low one : and if we strike a small bell with a high tone, it will still be a high tone, though the stroke be ever so soft ; a quick tone in music is that in which the same tone continues but a short time, and a slow tone where it continues longer ; but in speaking, a quick tone is that when the slide rises from low to high, or from high to low, in a short time, and a slow tone the reverse ; while forcible and feeble seem to be severally compounded of two of these simple states ; that is, force seems to be loudness and quickness, either in a high or low tone also ; and feebleness seems to be softness and slowness, either in a high or a low tone likewise. As to the tones of the passions, which are so many and various, these, in the opinion of one of the best judges in the kingdom, are

qualities of sound, occasioned by certain vibrations of the organs of speech, independent on high, low, loud, soft, quick, slow, forcible, or feeble: which last may not improperly be called different *quantities* of sound.

It may not, perhaps, be unworthy of observation, how few are these principles, which, by a different combination with each other, produce that almost unbounded variety of which human speech consists. The different quantities of sound, as these different states of the voice may be called, may be combined so as to form new varieties with any other that are not opposite to them. Thus high may be combined with either loud or soft, quick or slow; that is, a high note may be sounded either in a loud or soft tone, and a low note may be sounded either in a loud or a soft tone also, and each of these tones may be pronounced either in a longer or a shorter time; that is, more slowly or quickly; while forcible seems to imply a degree of loudness and quickness, and feeble, a degree of softness and slowness, either in a high or a low tone. These combinations may, perhaps, be more easily conceived by classing them in contrast with each other:

High, loud, quick.
Low, soft, slow.

Forcible may be high, loud, and quick; or low, loud, and quick.
Feeble may be high, soft, and slow; or low, soft, and slow.

The different combinations of these states may be thus represented:

High, loud, quick, forcible.	Low, loud, quick, forcible.
High, loud, slow.	Low, loud, slow.
High, soft, quick.	Low, soft, quick.
High, soft, slow, feeble.	Low, soft, slow, feeble.

When these states of the voice are combined with the five modifications of voice above-mentioned, the varieties become exceedingly numerous, but far from being incalculable: perhaps

they may amount (for I leave it to arithmeticians to reckon them exactly) to that number into which the ancients distinguished the notes of music, which, if I remember right, were about two hundred.

These different states of the voice, if justly distinguished and associated, may serve to throw some light on the nature of accent. If, as Mr. Sheridan asserts, the accented syllable is only louder and not higher than the other syllables, every polysyllable is a perfect monotone. If the accented syllable be higher than the rest, which is the general opinion both among the ancients and moderns, this is true only when a word is pronounced alone, and without reference to any other word; for when suspended at a comma, concluding a negative member followed by an affirmative, or asking a question beginning with a verb; if the unaccented syllable or syllables be the last, they are higher than the accented syllable, though not so loud. So that the true definition of accent is this: *If the word be pronounced alone, and without any reference to other words, the accented syllable is both higher and louder than the other syllables either before or after it; but if the word be suspended, as at the comma, if it end a negative member followed by an affirmative, or if it conclude an interrogative sentence beginning with a verb, in each case the accented syllable is louder and higher than the preceding, and louder and lower than the succeeding syllables.* This will be sufficiently exemplified in the following pages. In the mean time it may be observed, that if a degree of swiftness enters into the definition of force, and that the accented syllable is the most forcible, it follows that the accent does not necessarily lengthen the syllable, and that if it falls on a long vowel, it is only a longer continuation of that force with which it quickly or suddenly commenced; for as the voice is an efflux of air, and air is a fluid like water, we may conceive a sudden gush of this fluid to continue either a longer or a shorter time, and thence form an idea of long or short quantity. If, however, this definition of force, as applied to accent, should be erroneous or imaginary, let it be

remembered, it is an attempt to form a precise idea of what has hitherto been left in obscurity; and that, if such an attempt should fail, it may at least induce some curious inquirer to show where it fails, and to substitute something better in its stead.

If these observations are just, they may serve to show how ill-founded is the opinion of that infinite variety of voice of which speaking sounds consist. That a wonderful variety may arise from the key in which we speak, from the force or feebleness with which we pronounce, and from the tincture of passion or sentiment we infuse into the words, is acknowledged: but speak in what key we will, pronounce with what force or feebleness we please, and infuse whatever tincture of passion or sentiment we can imagine into the words, still they must necessarily be pronounced with one of the foregoing modifications of the voice. Let us go into whatever twists or zig-zags of tone we will, we cannot go out of the boundaries of these inflexions. These are the outlines on which all the force and colouring of speech is laid; and these may be justly said to form the first principles of speaking sounds.

Exemplification of the different Modifications of the Voice.

The Monotone, the Rising Inflection, the Falling Inflection, the Rising Circumflex, and the Falling Circumflex.

Though we seldom hear such a variety in reading or speaking as the sense and satisfaction of the ear demand, yet we hardly ever hear a pronunciation perfectly monotonous. In former times we might have found it in the midnight pronunciation of the Bell-man's verses at Christmas; and now the Town crier, as Shakespeare calls him, sometimes gives us a specimen of the monotonous in his vociferous exordium—“*This is to give notice!*” The clerk of a court of justice also promulgates the will of the court by that barbarous metamorphosis of the old French word

Oyez! Oyez! Hear ye! Hear ye! into *O yet! O yes!* in a perfect sameness of voice. But however ridiculous the monotone in speaking may be in the above-mentioned characters, in certain solemn and sublime passages in poetry it has a wonderful propriety, and, by the uncommonness of its use, it adds greatly to that variety with which the ear is so much delighted.

This monotone may be defined to be a continuation or sameness of sound upon certain words or syllables, exactly like that produced by repeatedly striking a bell: such a stroke may be louder or softer, but continues in exactly the same pitch. To express this tone, a horizontal line may be adopted; such a one as is generally used to signify a long syllable in verse. This tone may be very properly introduced in some passages of Akenside's *Pleasures of Imagination*, where he so finely describes the tales of horror related by the village matron to her infant audience—

Breathing astonishment! of witching rhymes
 And evil spirits; of the death-bed call
 To him who robb'd the widow, and devour'd
 The orphan's portion; of unquiet souls
 Ris'n from the grave to ease the heavy guilt
 Of deeds in life conceal'd; of shapes that walk
 At dead of night, and clank their chains, and wave
 The torch of Hell around the murd'r'r's bed.

If the words "of shapes that walk at dead of night" are pronounced in a monotone, it will add wonderfully to the variety and solemnity of the passage.

The rising inflexion is that upward turn of the voice we generally use at the comma, or in asking a question beginning with a verb, as 'N6, say you; did he say N6? This is commonly called a suspension of voice, and may not improperly be marked by the acute accent, thus (').

The falling inflexion is generally used at the semicolon and

colon, and must necessarily be heard in answer to the former question: *He did*; he said Nò. This inflexion, in a lower tone of voice is adopted at the end of almost every sentence; except the definite question, or that which begins with the verb. To express this inflexion, the grave accent seems adapted, thus (‘).

The rising circumflex begins with the falling inflexion, and ends with the rising upon the same syllable, and seems as it were to twist the voice upwards. This inflexion may be exemplified by the drawling tone we give to some words spoken ironically; as the word *Clodius* in Cicero's Oration for Milo. This turn of voice may be marked in this manner (v):

“ But it is foolish in us to compare Drusus Africanus
“ and ourselves with Clōdius; all our other calamities were
“ tolerable, but no one can patiently bear the death of
“ Clōdius.”

The falling circumflex begins with the rising inflexion, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This inflexion seems generally to be used in ironical reproach; as on the word *you* in the following example:

“ So then you are the author of this conspiracy against me?
“ It is to you that I am indebted for all the mischief that has
“ befallen me.”

If to these inflexions we add the distinction of a phrase into accentual portions, as

Prosperity | gains friends | and adversity | tries them, |

and pronounce *friends* like an unaccented syllable of *gains*; and like an unaccented syllable of *adversity*; and *them* like an unaccented syllable of *tries*; we have a clear idea of the relative forces of all the syllables, and approximate closely to a notation of speaking sounds.

For farther information respecting this new and curious analysis of the human voice, see *Elements of Elocution*, second edition, page 62; and *Rhetorical Grammar*, third edition, page 143.

OBSERVATIONS

ON THE

GREEK AND LATIN ACCENT, &c.

1. IN order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language*: and as quantity is supposed by some to regulate the accent in

* It is not surprising that the accent and quantity of the ancients should be so obscure and mysterious, when two such learned men of our own nation as Mr. Forster and Dr. Gally differ about the very existence of quantity in our own language. The former of these gentlemen maintains, that "the English "have both accent and quantity, and that no language can be without them," but the latter asserts, that, "in the modern languages, the pronunciation doth "not depend upon a natural quantity, and therefore a greater liberty may be "allowed in the placing of accents." And in another place, speaking of the northern languages of Europe, he says, that "it was made impossible to think "of establishing quantity for a foundation of harmony in pronunciation. Hence "it became necessary to lay aside the consideration of quantity, and to have "recourse to accents. In these and some other passages, that writer," says Forster, "seems to look upon accents as alone regulating the pronunciation of

English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels, or, as some are pleased to term them, syllables.

2. In English, then, we have no conception of quantity, arising from any thing but the nature of the vowels, as they are pronounced long and short. Whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonant. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels; and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

3. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero*, in English as well as in Latin pronunciation, is long, though unaccented: and the *i* short,

"English, and quantity as excluded from it."—*Forster's Essay on Accent and Quantity*, page 28.

As a farther proof of the total want of ear in a great Greek scholar—Lord Monboddo says, "Our accents differ from the Greek in two material respects: First, they are not appropriated to particular syllables of the word, but are laid upon different syllables, according to the fancy of the speaker, or rather as it happens: for I believe no man speaking English does, by choice, give an accent to one syllable of a word different from that which he gives to another."

"Two things, therefore, that, in my opinion, constitute our verse, are the number of syllables, and the mixture of loud and soft, according to certain rules. As to quantity, it is certainly not essential to our verse, and far less is accent."—See Steele's *Prosodia Rationalis*, page 103. 110.

though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *con-clave*, *r  concile*, *ch  amomile*, and the substantives *c  nyfine*, *p  r-fume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend, that the acute accent and long quantity are inseparable, call the first vowels of these words long, if they please; but to those who make their ear and not their eye the judge of quantity, when compared with the last vowels, they will always be esteemed short*.

4. The next object of inquiry is, What is the nature of English accent? Mr. Sheridan†, with his usual decision, tells

* A late very learned and ingenious writer tells us, that our accent and quantity always coincide; he objects to himself the words *signify*, *magnify*, *qualify*, &c. where the final syllable is longer than the accented syllable; but this he asserts, with the greatest probability, was not the accentuation of our ancestors, who placed the accent on the last syllable which is naturally the longest. But this sufficiently proves, that the accent does not necessarily lengthen the syllable it falls on; that is, if length consists in pronouncing the vowel long, which is the natural idea of long quantity, and not the duration of the voice upon a short vowel occasioned by the retardation of sounding two succeeding consonants, which is an idea, though sanctioned by antiquity, that has no foundation in nature; for who, that is not prejudiced by early opinion, can suppose the first syllable of *elbow* to be long, and the last short?—See *Essay on Greek and Latin Prosodies*.—Printed for RONSON.

† The term (accent) with us has no reference to inflexion of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest.—*Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours, (says Mr. Sheridan) let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be

us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the bellman repeats his verses, the crier pronounces his advertisement, or the clerk of a church gives out the psalm, we hear an ictus or accentual force upon the several accented syllables, which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader,—but still it is singing, and therefore essentially different from speaking: for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression: so that when we

sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients.—*Art of Reading*, page 75.

I am sorry to find one of the most ingenious, learned, and candid inquirers into this subject, of the same opinion as Mr. Sheridan. The authority of Mr. Nares would have gone near to shake my own opinion, if I had not recollect ed that this gentleman confesses he cannot perceive the least of a diphthongal sound in the *i* in *strike*, which Dr. Wallis, he observes, excludes from the simple sounds of the vowels. For if the definition of a vowel sound be, that it is formed by one position of the organs, nothing can be more perceptible than the double position of them in the present case, and that the noun *eye*, which is perfectly equivalent to the pronoun *I*, begins with the sound of *a* in *father*, and ends in that of *e* in *equal*.—See Nares's *English Orthoëpy*, page 2. 144.

are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing, that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest*.

5. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the hardest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recitative is just as much singing as what is called air, or any other species of musical composition.

6. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low: by distinct inter-

vales, as the following straight lines to the eye;



* It is not denied, that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *No* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not*. But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.—See Note to sect. 23.

the other slides upwards or downwards, as the following oblique lines ; nor is the one more different to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas ; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example ; for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line ; for the moment the straight line of sound, or the monotone, is adopted, we hear something essentially distinct from speaking.

7. As high and low, loud and soft, forcible and feeble, are comparative terms, words of one syllable pronounced alone, and without relation to other words or syllables, cannot be said to have any accent*. The only distinction to which such words are liable, is an elevation or depression of voice, when we compare the beginning with the end of the word or syllable. Thus a monosyllable, considered singly, rises from a lower to a higher tone in the question No? which may therefore be

* How the ancients could make every monosyllable accented, (that is, according to their definition of accent, pronounced with an elevated tone of voice,) without telling us how this elevation happened, whether it was an elevation of one part of the syllable above the other, or the elevation of one word or syllable above other words or syllables,—how these distinctions, I say, so absolutely necessary to a precise idea of accent, should never be once mentioned, can be resolved into nothing but that attachment to words without ideas, and that neglect of experiment, which have involved the moderns in the same mist of ignorance and error.

called the acute accent, and falls from a higher to a lower tone upon the same word in the answer *Nò*, which may therefore be called the grave. But when the accented word or syllable is associated with unaccented words or syllables, the acute accent is louder and higher than the preceding, and louder and lower than the succeeding syllables, as in the question, *Satisfactorily did he say?* and the grave accent both louder and higher than either the preceding or succeeding syllables in the answer—*He said satisfactorily*. Those who wish to see this explained more at large may consult *Elements of Elocution*, page 183; or *Rhetorical Grammar*, 3d edit. page 77.

8. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately, when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone*; that is, as if words were always pronounced with one inflexion of voice,

* That excellent scholar Mr. Forster furnishes an additional instance of the possibility of uniting a deep and accurate knowledge of what is called the prosody of the ancients with a total ignorance of the accent and quantity of his own language. After a thousand examples to show how the English is susceptible of every kind of metre among the ancients, (though in all his examples he substitutes English *accent* for Greek and Latin *quantity*) he proceeds to show the difference between the English, the Irish, and the Scotch pronunciation.

"The English join the acute and long time together, as in *l' liberty* : *y* short.
"The Scotch observe our quantity, and alter our accent, *liberty*; *y* short.
"When I say they observe our quantity, I mean they pronounce the same syllable long which we do, but they make it longer. In respect to the circumference with which their pronunciation abounds: it may be remarked, that it is not formed as the Greek, Latin, and English, of an acute and grave, but of a grave and acute, *wë*, *rō*, *rōund*, English; *rōund*, Scotch.

"The Irish observe our quantity and accent too, but with a greater degree of "spirit

and as if there were no difference with respect to the nature of the accent, whether the word is an affirmation or a question, in one part of the sentence, or in another: when nothing can be more palpable to a correct ear than that the accents of the

"spirit or emphasis, which Scaliger calls *affatio in latitudine*, giving to most syllables an aspiration."—*Essay on Accent and Quantity*, page 75.

Mr. Förster falls exactly into the mistake of Mr. Sheridan, though he has a quite different idea of accent. He supposes *liberty* always pronounced by an Englishman in one manner, and that as a single word, or at the end of a sentence: he has not the least notion of the different inflexion the same word may have accordingly as the accent is differently inflected, as we may plainly perceive in the following question: Is it *liberty* or licentiousness you plead for? where the English raise the voice on the latter syllables, as the Scotch too frequently do. With respect to the quantity of the first syllable, which Mr. Förster says the Scotch preserve in this word, I must dissent from him totally; for they preserve the accent, and alter the quantity, by pronouncing the first syllable as if written *leeberty*. If Mr. Förster calls this syllable long in the English pronunciation of it, I should be glad to be told of a shorter accented syllable than the first of *liberty*: if he says the accent being on it renders it long; I answer this subverts his whole system; for, if accent falling on any vowel, makes it long, the quantity of the Greek and Latin is overturned, and *cæs*; in the first line of the *Aeneid*, must be a spondee.

This is the consequence of entering on the discussion of a difficult point, without first defining the terms;—nothing but confusion and contradiction can ensue.

But I must give this writer great credit for his saying the Scotch pronunciation abounds with the circumflex; for this is really the case; and the very circumflex opposite to the Greek and Latin, beginning with the grave and ending with the acute. I am not, however, a little astonished that this did not show him how deficient the ancients were in this modification of the voice, which, though used too frequently in Scotland, is just as much in the human voice as the other circumflex; and may be, and is often used in England, with the utmost propriety. With respect to the common circumflex on Greek, Latin, and some French words; the accentual use of it is quite unknown, and it only stands for long quantity; but both these circumflexes are demonstrably upon the human voice in speaking, and may be made as evident by experiment as the stress

word *voluntary* in the following sentences are essentially different :

His resignation was *v&oluntary*.
He made a *v&oluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables ; and in the second, it is louder and lower than the rest. The same may be observed of the following question :

Was his resignation *v&oluntary* or *involuntary* ?

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables ; and in the word *involuntary* it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them ; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

9. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accents differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland) what shall we think of his

stress of an accented syllable by pronouncing the word on which it is placed.—
See *Rhetorical Grammar*, 3d edit. page 80.

I must just take notice of the inaccuracy of Mr. Forster in saying the last syllable of *liberty* is short, and yet that it has the circumflex accent : this is contrary to all the prosody of antiquity, and contrary to the truth of the case in this instance ; for it is the length of the first syllable, arising from the circumflex on it, which distinguishes the Scotch from the English pronunciation.

telling us, that in England we pronounce the word *majesty** with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch, with the exception of very few words, place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence; as

He spoke against the king's *majesty*:

and louder and lower than the two last when it is the last accented word but one in a sentence, as

He spoke against the *májesty* of the king :

or when it is the last word in asking a question, beginning with a verb, as

Did he dare to speak against the king's *májesty*?

10. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to adopt the rising circumflex and long quantity where the English use the simple rising inflexion

* Would not any one suppose, that by Mr. Forster's producing this word as an example of the English accent, that the English always pronounced it one way, and that as if it ended a declarative sentence? This is exactly like the mistake of Priscian in the word *Natura*.—See sect. 20, in the Notes.

and short quantity. Thus in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this the picture of his *májesty*?" or whether it ends an affirmative sentence, as, "This is the picture of his *májesty*." And it is the prevalence of this long quantity with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

11. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next inquire into the nature of the accent and quantity of the ancients*.

12. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession are supposed naturally to require. Now vowels

* So much are the critics puzzled to reconcile the tragic and comic verses of the ancients to the laws of metre, that a learned writer in the *Monthly Review*, for May 1762, speaking of the corrections of Dr. Heath, in his notes or readings of the old Greek tragedians, says—

" These Emendations are much more excusable than such as are made merely for the sake of the metre, the rules of which are so extremely vague and various, as they are laid down by the metrical critics, that we will venture to say, any chapter in *Robinson Crusoe* might be reduced to measure by them. This is not conjecture; the thing shall be proved.

" As I was rummaging about her,	<i>Iambicus dimeter hypercatalectic</i>
" I found several _____	<i>Dochmaicus</i>
" Things that I wanted, _____	<i>Dactylicus dimeter</i>
" A fire shovel and tongs, _____	<i>Dockmaicus ex epitrilo quarto et syllaba</i>
" Two brass kettles, _____	<i>Dochmaicus</i>
" A pot to make chocolate, _____	<i>Periodus brachycatalectic</i>
" Some horns of fine glaz'd powder,	<i>Euripideus</i>
" A gridiron, and seve-	<i>Dactylica penthimimeris</i>
" Ral other necessaries._____	<i>Basis anapæstica cum syllaba.</i> "

were said to be either long by nature; or long by position. Those long by nature* were such as were long; though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as in every *u* in the word *tumulus*. Those vowels which were long by position were such as were succeeded by two or more consonants, as the first *o* in *sponsor*: but if the long and short quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short, then the *a* in *mater* and *pater*† must have been pronounced like our *a* in *later* and *latter*; and those vowels which were long by position, as the *a* in *Bacchus* and *campus*, must have been sounded by the ancients as we hear them in the English words *bake* and *cane*.

13. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the

* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by *custom*: since it was nothing but custom made the vowel *e* in *decus* (honour) short; and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ooo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

14. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed?* Dr. Gally tells us, the reason of this is "that the vowel being the most essential part of the syllable, "the voice hastens to seize it; and, in order to do this, it slurs "over all the consonants that are placed before it, so that the "voice suffers little or no delay. But the case of the consonant "that follows is not the same: it cannot be slurred over, but "must be pronounced full and distinct, otherwise it would run "into and be confounded with the following syllable. By this "mean the voice is delayed more in the latter than in the former "part of the syllable, and ὁρ' is longer than οὐρο, and „, longer "than Σωλο."

I must own myself at a loss to conceive the force of this reasonings, I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel: nor can I conceive why the latter consonants of a syllable may not be pronounced as rapidly as the former, without running the former syllable into the latter, and thus confounding them together; since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it: but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

* "Dissertation against pronouncing the Greek Language according to Accents."—Dissert. ii. page 50, second edition.

15. In the first place, then, in words of more than one syllable but one consonant can belong to the preceding vowel, as the others must necessarily be considered as belonging to the succeeding vowel, and according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter. As one consonant therefore does not naturally produce long quantity, where is the delay if the other consonants are hurried over? and, consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

16. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct, that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor*? &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*, as if written *cass*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin grammarians, carry the consonants to the succeeding syllable, as if written *cay-stray*, we find these consonants pronounced exactly in the same manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity—a lengthening of the sound by pronouncing the vowel open, as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayer*; and the same letter short in *pater*, as if it were written *patter**.

* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels as they are called; that is, such as come before a mute and a liquid;

17. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues—an analogy which makes the vowel long before one consonant, and short before more than one.

18. If, however, the quantity of the ancients lay only in the vowel, which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

“*Fulgura, nec diri toties arære cometæ,*

must have been pronounced as if written *neek*; just as differently as the words *proper*, *of*, *mankind*, *is*, and *man*, in the line of Pope, would be pronounced by the same rule,

“*The proper study of mankind is man;*

and as if written,

“*The propeer study ove mane-kind ees mane.*”

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule——

“*Finalem cæsura brevem producere gaudet,*”—

liquid; as the first *a* in *patria*, the *e* in *refusæ*, &c.; as in these words the vowel preceding the mute or liquid is either long or short, as the writer or speaker pleases to make it; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants, and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables?—The utter impossibility of conceiving this to have been the case renders it highly probable that the long or short quantity lay only in the vowel.

which makes the short or doubtful vowel long, that either immediately precedes the *caesura*, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them, and at the strange variety and ambiguity to the ear this difference must occasion*!

19. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

20. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable; but so loose and indefinite are many of their expressions, so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Henningius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaëlis, Melanthon, Forster, Prinzat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different†. The

* See this idea of the different sound of words, when taken singly, and when in composition, most excellently treated by the author of the Greek and Latin Prosodies, attributed to the present Bishop of St. Asaph, page 101.

† It is not astonishing that learned men will wrangle with each other for whole pages about the sense of a word in Dionysius of Halicarnassus, upon the difference between singing and speaking sounds, when this difference is just as open to them by experiment as it was to him. Who can sufficiently admire the confidence of Isaac Vossius, who says—"In canto latine evagari sonus, quam in "recitatione aut communis sermone, utpote in quo vitiiorum habeatur, si vox
"nitra

only thing they seem to agree in is, that the acute accent always raises the syllable on which it is placed higher than any other in the word*. This is certainly true, in English pronunciation, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last accented word but one, or where it is at the end of a question beginning with a verb when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word. See No. 7.

21. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed†? If the acute accent signifies an elevation of voice, this, with respect to words

“ ultra diapente seu tres tonos et semitonium, acutatur.” In singing, the sound has a larger compass than in reading or common speaking, insomuch that in common discourse, whatever is higher than the diapente is held to be extremely vicious.

Thus Priscian. “ In unaquaque parte orationis *arsis* et *thesis* sunt velut in hac parte *natura*: ut quando dico *natu*, elevatur vox et est *arsis* in *tus*: quando vero *ra* deprimitur vox et est *thesis*. ” Any one would conclude from this description of the rising and falling of the voice upon this word, that it could only be pronounced one way, and that there was no difference in the comparative height of the vowel *u* in the two following sentences:

Lucretius wrote a book *De Rerum Natura*.
Lucretius wrote a book *De Natura Rerum*.

Whereas it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tus* is louder and higher than the last; and in the second it is louder and lower than the last; and this confounding of loud with high, and soft with low, seems to be the great stumbling block, both of ancients and moderns.—See No. 7, 8, &c.

* Ea vero quae sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta.—Quint. lib. i. c. 5.

of one syllable, must mean elevated above some other word either preceding or succeeding, since elevation is a mere comparative word; but this is not once mentioned by them; if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the *rising inflexion, or upward slide*; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word; as when we begin a syllable low, and slide it higher; or begin it high, and slide it lower, it may be said to be acute or grave of itself; that is, when it is pronounced alone, and independent of other words. Unless we adopt this definition of the acute and grave, it will be impossible to conceive what the old grammarians mean when they speak of a monosyllable having the grave or the acute accent. Thus Diomedes says on some words changing their accent—“*Si, post adverbium cum gravi pronunciatur accentu, erit præpositio; si acuto erit adverbium, ut longo post tempore veni.*”

22. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables that we see marked with the grave accent, as Μῆ, ἡρό, σὺν, Θεὸς, Ἀρῆς, κ. τ. λ.? “Why these words,” says Mr. Forster, “whatever Dr. Gally may conceive, had certainly their elevation on the last syllable:” and this opinion of Mr. Forster’s is supported by some of the most respectable authorities.*

* The seeming impossibility of reconciling accent and quantity made *Hermann Vanderhardt*, the author of a small treatise, entitled, “*Arcanum Accentuum Graecorum*,” consider the marks of Greek accentuation as referring not to syllabic, but oratorical accent. But, as Mr. Forster observes, “if this supposition were

23. With respect to the power of the accent in both the Greek and Latin languages nothing can be better established by the ancient grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster*, and the author of

" were true, we should not meet with the same word constantly accented in the same manner as we see it at present. A word's oratorical accent will vary according to the general sentiment of the passage wherein it occurs; but its syllabic accent will be invariably the same, independent of its connexion with other words in the same sentence, except in the case of enclitics and a few others."—*Essay on Accent and Quantity*, page 25.

* But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

" Notwithstanding the reluctance of Vossius, Henninius, and thousands after them, to admit the acute as compatible with a short time, if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of these two. I would take any two keys next to each other, one of which would consequently give a sound lower than the other: suppose the word *αὐτός* before us, or *ἀριστέας*; both which words Vossius would circumflex on the penultimate, instead of giving an acute to the first, according to our present marks: I would conformably to these marks just touch the higher key for the initial *α*, and take my finger off immediately; and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a long time for the syllable *υ*, the same lower key I would just touch again, and instantly leave it, which would give me a grave with a short time for *το*: *αὐτός*. Now if this can be done on a wind instrument within the narrow compass of two notes, it may be done by the organs of human speech, which are of the nature of a wind instrument, in ordinary pronunciation. For the sounds of our voice in common speech differ from those of such musical instruments, not in quality, but in arithmetical discrete quantity or number only, as hath been observed before, and is confirmed by the decisive judgment of that nice and discerning critic Dionysius of Halicarnassus. Here then is, to demonstration, an acute tone consistent with a short time, and a grave tone with a long one." P. 342, 343.—To this I may add the observation made by the author of the *Essay on the Harmony*

Observations on the Greek and Latin Proseodies; though as strenuously denied by Dr. Gally*, Isaac Vossius, and Henminius; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long quantity, from the impossibility they supposed there was of separating them in any language. But if we make our ears and not our eyes judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *áno-dyne*, *tribune*, and *ínmate*; and the long quantity of the final syllables of these words? And when we pronounce the Greek and Latin words, *οφάλλω*, *fallo*, *ἄμφι*, *ambo*, nothing can be more evident than the long quantity of the final vowel

money of Language. “ Strange it seems, that the author of this passage should “ maintain an opinion so contrary to truth, so repugnant to his own purpose, so “ belied by daily and hourly experience, as that the union of the acute tone, “ with a short quantity, seldom occurs in English pronunciation, and is hardly “ practicable by an English voice.” And still more strange, I may add, is it, that these two authors should not see that the experiment, which is called a demonstration, has nothing to do with the point in question. It regards tones that rise or fall by perceptible intervals, and not such as rise or fall by slides or imperceptible ones. Let it once be allowed that the Greeks and Romans sang their language; instead of speaking it, and then the acute or grave accent, with long or short quantity, are easily conceived; but it is not about musical, but speaking tones that we inquire: and though the authority of Dionysius of Halicarnassus is cited for the nature of the speaking voice as distinct, in degree only and not in kind, from singing, I boldly assert that this is not matter of authority but of experiment, and that singing and speaking are as distinct as motion and rest. It is true some motion may be so slow as not to be perceived: but then it is to be considered as rest: as a curve may approach so near to a right line as not to be distinguishable from it; but in these cases, where the senses and not the understanding are addressed, things are to be estimated for just what the senses value them at.—*De non apparentibus, et de non existentibus, eadem est ratio.*

* If the acute accent or stress, as Dr. Gally calls it, made the short syllable long, what becomes of the metre of verse? How will he scan “ *Arma virumque cano?* ”

though without the accent, and the short quantity of the initial and accented syllable.

24. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting, if it did not mean that the preceding vowel was to lengthen its sound, as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates) I have no conception of what it meant*; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *bawler*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment*: and if, as an ingenious critic † has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c., that is, finishing one *l* by separating the tongue from the palate before the other is begun, such a pronunciation must necessarily augment the number of syllables, nearly as if written *calelidus*, *falelo*, &c., and is, therefore, contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

* If the double consonants naturally made a syllable long, I should be glad to know how there could be exceptions to this rule? How could Ammonius say that the second syllable of *xárayma* was long, when the word was used in one particular sense, and short in another? And how could Cicero say, that the first letter of *inclytus* was short, and the first of *insanus* and *infelix* long, if two succeeding consonants naturally lengthened the syllable? Dr. Forster, indeed, attempts to reconcile this contradiction, by observing that Cicero does not say, the first *syllable* of *inclytus* is short, but the first *letter*; but it may be demanded, what is it that makes the syllable long or short but the length or shortness of the vowel? If the double consonants necessarily retard the sound of the vowel, the second syllable of *xárayma*, and the first of *inclytus*, could not possibly be pronounced short; and particularly the latter word could not be so pronounced, as it has the accent on the first syllable. See sect. 16, in the note.

† *Essay upon the Harmony of Language*, page 228, 233. Rosson, 1774.

25. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism** should go so far as to assert, that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin Critics were utterly ignorant of the nature of their own language: and every admirer of those excellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse, both by accent and quantity in the manner they have prescribed, and see what such a trial will produce.

26. By quantity, let us suppose the vowel lengthened to express the long quantity; and by the acute accent, the rising inflexion as explained above.

Tityrē, tū pátułæ récubans süb tégmīne fāgi,
Sylvéstrem ténui mūsam meditāris avéna.

Tityrē, tū pātułē récübāns süb tégmīnē fāgi,
Sylvéstrem tēnūi mūsām mědītāris āvēnā.

Teétyre toō pátułee récubanes soōb teégmīne fāgi,
Seelvéstrem ténui moósame meditāris avéena.

Μῆνις ἀιδη Θεὰ Πηλοπίάδεω Ἀχαλῆς
Οὐλομέτην, ἡ μυρὶ Ἀχαιοῖς ἄλγε ἔθηκε.

Μῆνις αἰδη Θεὰ Πηλοπίαδεω Ἀχαλῆς
Οὐλομέτην, ἡ μυρὶ Ἀχαιοῖς ἄλγε ἔθηκε.

Méan-in á-eye-de The-ày Pea-lea-e-á-dyo A-kil-léa-ose
Ow-lom-mén-een hee moo-re a-kay-oës áil-ge éth-ee-kee.

* *Elements of Criticism*, vol. II. page 106. See also the *Essay upon the Harmony of Language*, page 234.

27. Now there are but four possible ways of pronouncing these verses without going into a perfect song*: one is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllable with the same inflexion in a lower tone, which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is, to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone, which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes, but the first and last, do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex, but the last, by doing this, gives us the strongest reason to suppose that the Greek and Latin acute accent was the rising inflexion, and the grave accent the falling inflexion, in a lower tone.

* This, I may be bold to say, is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us, that "the ancients did observe the distinction of accents by an elevation and depression of voice; but the manner in which they did it must remain for ever a secret to us: for, with the living tongue, perished the tones also; " which we in vain endeavour to seek for in their visible marks."—*Lectures on Elocution*, 4to edition, page 39.—From these and similar observations in many of our writers, one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

28. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans*: but when we consider the monotony of the Scotch, Welsh, and Irish, why should we wonder that other nations should be as monotonous? Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue: for as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would†.

29. I am supported in this conjecture, notwithstanding all

* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance. And Scaliger observes, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears.

† This is certainly too general an assertion, if we consider the real pronunciation of the Greek language according to accent; as it must be allowed, that a great number of Greek words were accented with the acute or circumflex on the last syllable; but when we consider the modern pronunciation of Greek, which confounds it with the Latin, we shall not have occasion to recall the assertion. To which we may add, that those words in Greek that were circumflexed on the last syllable may very properly be said to end with the grave accent; and that those which had a grave upon the final syllable altered the grave to an acute only when they were pronounced alone, when they came before an enclitic, or when they were at the end of the sentence.

the fine things* the ancients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the clearest testimonies of antiquity, it has, by Dr. Gally†, and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the ancients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables, or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the ancients was really the rising

* The Grecian sage (says Dr. Burney), according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no longer subsists among mankind: the philosopher speaks not at present through the medium of poetry; nor is poetry heard any more through the vehicle of melody."—"Now to my apprehension," says Dr. Burney, "the reverse of all this is exactly true: for, by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, I take to be pretty equal in excellence."—*History of Music*, Vol. I. page 162.—Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school-boy concluding his theme.

† *Dissertation against Greek Accents*, page 53.

inflection, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clew, it will be impossible to do in the ancient languages; and even with it, we must be astonished they had but one circumflex; since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it*.

30. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these lan-

* To add to our astonishment, that the Greek and Latin languages had but one circumflex, what can be more wonderful, than that among so many of the ancients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a *single word*? Our modern books of elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day?*

Our wonder will increase when we consider that the ancients frequently mention the different meaning of a word as it was differently accented; that is, as the acute or circumflex was placed upon one *syllable* or another; but they never hint that the sense of a sentence is altered by an emphasis being placed upon different *words*. The ambiguity arising from the same word's being differently accented is so happily exemplified by the author of the Greek and Latin Pro-sodies, that I shall use his words. "Alexander Aphrodisiensis illustrates this species of sophism, by a well-chosen example of a law, in which the sense depends entirely upon the accuracy of accentuation. 'Εταιρα χρυσαὶ φορεῖ δημόσια λογα. The word δημόσια, with the acute accent upon the antepenult, is the neuter nominative plural, in apposition with χρυσαὶ. And the sense is, 'If a courtesan wear golden trinkets, let them (viz. her golden trinkets) be forfeited to the public use.' But if the accent be advanced to the penult, the word, without any other change, becomes the feminine nominative singular, and must be taken in apposition with ιναῖς. And thus the sense will be, 'If a courtesan wear golden trinkets, let her become public property.' This is

guages. Can any thing astonish us more, than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told, that sometimes one actor gesticulated, while another recited, a speech, and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied the performances by dancing; that the actors wore masks lined with brass, to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other; and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the ancients, picked up here and there, but are brought to us by the general and united voice of all antiquity; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

31. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, medals, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries,

“ is a very notable instance of the political importance of accents, of written
“ accents, in the Greek language. For if this law had been put in writing
“ without any accent upon the word *δημόσια* there would have been no means
“ of deciding between two constructions; either of which, the words, in this
“ state, would equally have admitted: and it must have remained an inexpli-
“ cable doubt, whether the legislator meant, that the poor woman should only
“ forfeit her trinkets, or become a public slave.”

which seem to have stared them full in the face without their perceiving it.* But is there any thing more common than to find, not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton, who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: "Ab illis vero scriptoribus eti plurima ingeniose atque erudite disputata sint, nonnulla tamen deesse, multa dubie, quædam etiam falso posita ap-

* We have the strongest proof in the world, that the ancient Greeks made use only of capital letters, that they were utterly ignorant of punctuation, and that there was not the least space between words or sentences, but that there was an equal continuation of letters, which the reader was obliged to decipher, without any assistance from points or distances. Without the clearest evidence, could we suppose, that, while composition had reached the perfection it had done in Greece, orthography was in a state of barbarity worthy of the Cape of Good Hope?

Can any thing give us a more ludicrous idea, than the practice of the ancients in sometimes splitting a word at the end of the line, and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses in imitation of this absurd practice.

For know the Romans, you shall find
By virtue more and generous kind-
Ness, than by force or fortune blind,
victorious.

Notwithstanding the hackneyed epithet of Gothic barbarity applied to verse in rhyme, is it not wonderful that a species of versification, approved by Italy, France, and England, in their best periods of poetry, should never once have been tried by the Greeks and Romans?—that they should never have straggled, either

“ madverti; idque hac in causa accidisse, quod in casteris plerique risque solet, ut mortalium nemini detur rem invenisse simul et perfecisse.” *De Lat. Lit. Pronun.*

32. That singing a part in a tragedy should seem so unnatural* to us, arises chiefly from our being so little accustomed to it. Singing in the pulpit seems to the full as extraordinary;

by chance, or for the sake of change, into so pleasing a jingle of sounds? They who would write poems, and so lengthen or shorten the lines, as to form axes, wings, and altars, might, without any imputation on their taste, have, now and then, condescended to rhyme. In short, that the ancients should never have slid into rhyme, is a circumstance which would never have been believed, had it been possible to doubt it: and I fear it must be classed with that long catalogue of unaccountables, with which their prosody, their rhetoric, and their drama abound.

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture; and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

“ At the end of a Greek edition of the astronomical poet, Aratus, called *Phœnomena*,” says Dr. Burney, “ and their Scholia, published at Oxford in 1762; “ the anonymous editor, supposed to be Dr. John Fell, among several other pieces, has enriched the volume with three hymns, which he supposed to have been written by a Greek poet called Dionysius; of which the first is addressed to the muse Calliope, the second to Apollo, and the third to Nemesis; and these hymns are accompanied with the notes of ancient music to which they used to be sung.

“ I know not whether justice has been done to these melodies; all I can say is, that no pains have been spared to place them in the clearest and most favourable point of view: and yet, with all the advantages of modern notes and

“ modern

and yet this song was so powerful about a century or two ago, and later in Scotland*, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human

" modern measures, if I had been told that they came from the Cherokees or " the Hottentots, I should not have been surprised at their excellence.

" I have tried them in every key and in every measure that the feet of the " verses would allow; and as it has been the opinion of some, that the Greek " scale and music should be read Hebrew-wise, I have even inverted the order " of the notes, but without being able to augment their grace and elegance. " The most charitable supposition that can be admitted concerning them is, " that the Greek language being itself accentuated and sonorous, wanted less " assistance from musical refinements than one that was more harsh and rough; " and music being still a slave to poetry, and wholly governed by its feet, de- " rived all its merits and effects from the excellence of the verse, and sweetness " of the voice that sung or rather recited it: for mellifluous and affecting " voices nature bestows from time to time on some gifted mortals in all the ha- " bitable regions of the Earth; and even the natural effusions of these must " ever have been heard with delight. But as music, there needs no other proof " of the poverty of ancient melody, than its being confined to long and short " syllables. We have some airs of the most graceful and pleasing kind, which " will suit no arrangement of syllables to be found in any poetical numbers, " ancient or modern, and which it is impossible to express by mere syllables in " any language with which I am at all acquainted."

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accom-
pany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never undervalued, till the ear has been sufficiently disciplined to discover the hidden melody, which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitfield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural, though earnest manner

voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

" ——— take the prison'd soul,
" And lap it in Elysium ——."

33. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy, which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call, the more natural manner. This drawling, undulating pronunciation, is what the actors generally burlesque by repeating the line,

Tum ti tum ti, tum ti tum ti tum ti :

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation*.

34. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely *speaking*, and essentially different from singing: if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time; for though

manner of speaking, was looked upon at first as a great defect. He wanted, they said, the holy tone.

* This cant, which, though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation in which heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—*The Art of delivering Written Language*, page 73.

we can sufficiently conceive, that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify, specify, elbow, inmate, &c.*; yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

35. But, if the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the ancients being always higher than either the preceding or succeeding syllables, and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables, (see sect. vi.) there must certainly be a wide difference between our pronunciation and theirs. Let us, however, explain the Greek and Latin accent as we will,—let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent*.

36. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars† as appear to us trifling and imaginary, and at the same time neglect things which appear to

* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (horresco referens) their ignorance of the principles of human speech.

† Nec illi(Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis, litere vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari.—*Ad. Meler. de vet. et rect. Pron. Ling. Graecæ,* page 14.

as so essential; that they should be so dark, and sometimes so contradictory in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of each;—is this more wonderful than that Mr. Sheridan*, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable, and not a higher? But as this same Mr. Sheridan, in his *Art of Reading*, has excellently observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the

It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in the English than in any other language: let us try the experiment by translating the above passage.—“Nor did Demosthenes think it below him to “leave the company of the most respectable people of Athens, and go to the “dogs, in order to learn from them the nature of the letter *r*, and, by observing “the sound they gave it, to imitate, as much as was necessary, their manner of “pronouncing it.”

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *théâtre*, *senâtor*, or *conquëst*, with the accent on the second syllable, would not escape better than the Roman.

* “The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, in the middle tone, dwelling on the vowel; and the second with a sudden elevation of the voice, and short: as *bā-tle*, *bāw-rō*, *hā-bit*. The Englishman utters both syllables without any perceptible change of tone and in equal time, as *bat’le*, *bor’row*, *hal’it*.—*Art of Reading*, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman; and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them, which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See *Elements of Elocution*, part II. page 183.

confusion and obscurity which reign among all our writers on accent and quantity seem to arise from an ideal perception of long quantity produced by double consonants ; from confounding stress and quantity, which are so totally different ; and from mistaking loud for high, and soft for low, contrary to the clearest definitions of each*.

37. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a

* Nothing is more fallacious than that perception we seem to have of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his *Ramblers*, seldom exists any where but in the imagination of the reader. Dryden, who often wrote as carelessly as he thought, and often thought as carelessly as he lived, began a commendation of the sweetness and smoothness of two lines of Denham in praise of the Thames——

“ Though deep yet clear, though gentle yet not dull;
“ Strong without rage, without o'erflowing full.”

and this commendation of Dryden's has been echoed by all subsequent writers, who have taken it for granted, that there is a flow in the lines similar to that of the object described ; while the least attention to those stops, so necessary on the accented and antithetic words, will soon convince us, that, however expressive the lines may be, they are as rugged and as little musical as almost any in the language.

A celebrated critic observes—“ I am apt to think the *harmony of the verse* was a secret to Mr. Dryden, since it is evident he was not acquainted with “ the *caesural stops*, by which all numbers are harmonised. Dr. Bentley has ob-“ served, the beauty of the second verse consists in the *ictus* that sounds on the “ first syllable of the verse, which, in English heroics, should sound on the “ second : for this verse is derived from the *Trimeter Iambic, Brachycatalectic*.” —*Mawaring's Stichology*, page 71.

When I read such profound observations in such learned terms, it brings to my mind the Mock Doctor in the farce, who shines away to the illiterate knight by repeating *Propria qua maribus, &c.c.*, and makes him most pathetically exclaim—*Oh, why did I neglect my studies?*

notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction, that the ancients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the *opprobrium et crux grammaticorum*, the reproach and torment of grammarians.

THE END.

New

J. M'Creery, Tooks-Court,
Chancery-Lane, London.

New Editions of the following Works, written by MR. WALKER, have lately been published by the same Proprietors.

I.

A CRITICAL PRONOUNCING DICTIONARY,
AND
EXPOSITOR OF THE ENGLISH LANGUAGE.

In which the meaning of every Word is explained, the Sound of every Syllable is clearly shewn; and where Words are subject to different Pronunciations, the Authorities of our best Pronouncing Dictionaries are fully exhibited, the reasons for which are at large displayed, and the preferable Pronunciation is pointed out. To which are prefixed, PRINCIPLES OF ENGLISH PRONUNCIATION: in which the sounds of Letters, Syllables, and Words, are critically investigated, and systematically arranged; the influence of the GREEK and LATIN ACCENT and QUANTITY, on the Accent and Quantity of the English, is thoroughly examined, and clearly defined; and the Analogies of the Language are so fully shown, as to lay the Foundation of a consistent and rational Pronunciation. Likewise, Rules to be observed by the Natives of Scotland, Ireland, and London, for avoiding their several Peculiarities. Also, DIRECTIONS TO FOREIGNERS for acquiring a Knowledge of the Use of this Dictionary. The whole interspersed with Observations, Etymological, Critical, and Grammatical. The TWENTY-THIRD EDITION, with considerable Additions. In one volume 8vo. price 12s. boards.

II.

A RHYMING DICTIONARY,
Answering at the same Time the Purposes of
Spelling and Pronouncing the English Language:
ON A PLAN NOT HITHERTO ATTEMPTED.

In which, I. The whole Language is arranged according to its Terminations. II. Every Word is explained and divided into Syllables exactly as Pronounced. III. Multitudes of Words liable to a Double Pronunciation are fixed in their true Sound, by a Rhyme. IV. Several words of established Usage, and not to be found in our best Dictionaries, are inserted, and the most difficult Words rendered easy to be pronounced, by being classed according to their Endings. To which is prefixed a Copious Introduction to the various Uses of the Work, with critical and practical Observations on Orthography, Syllabication, Pronunciation, and Rhyme; and for the Purposes of Poetry is added an Index of allowable Rhymes, with Authorities for their Usage from our best Authors.

The THIRD EDITION. Price 12s. in Boards.

Books by the same Author.

III.

OUTLINES OF ENGLISH GRAMMAR,

Calculated for the use of both Sexes at School; in which the Practical Rules of the Language are clearly and distinctly laid down, and speculative difficulties as much as possible avoided. Price 3s. bound.

IV

THE ACADEMIC SPEAKER;

Or, a Selection of Parliamentary Debates, Orations, Odes, Scenes, and Speeches, from the best Writers, proper to be read and recited by Youth at School; to which are prefixed Elements of Gesture, or PLAIN and EASY DIRECTIONS for keeping the Body in a graceful Position, and acquiring a simple and unaffected Style of Action. Explained and illustrated by PLATES, describing the different Positions and Action of the Speaker.

The EIGHTH EDITION, with considerable Additions. Price 3s. 6d. boards.

V.

ENGLISH THEMES AND ESSAYS;

OR THE

TEACHER'S ASSISTANT IN ENGLISH COMPOSITION;

Consisting of PLAIN and EASY RULES for writing Themes and composing Exercises on Subjects proper for the Improvement of Youth of both Sexes at Schools. To which are added, HINTS FOR CORRECTING AND IMPROVING JUVENILE COMPOSITION. In one volume 12mo. The FIFTH EDITION, price 3s. 6d. boards.

VI.

A RHETORICAL GRAMMAR;

In which the common Improprieties in Reading and Speaking are detected, and the true Sources of Elegant Pronunciation pointed out. With a complete Analysis of the Voice, explained by Copper-plates, showing its specific Modifications, and how they may be applied to different Species of Sentences, and the several Figures of Rhetoric. To which are added, Outlines of Composition, or Plain and Easy Rules for writing Orations for the Senate, and forming Pleadings at the Bar. SIXTH EDITION, with very considerable Alterations and Additions. With a Head of the Author. In one vol. 8vo. price 7s. boards.

Books by the same Author.

VII.

ELEMENTS OF ELOCUTION:

In which the Principles of Reading and Speaking are investigated; and such Pauses, Emphasis, and Inflexions of Voice, as are suitable to every Variety of Sentence, are distinctly pointed out and explained. With Directions for strengthening and Modulating the Voice, so as to render it varied, forcible, and harmonious.

TO WHICH IS ADDED,

A COMPLETE SYSTEM OF THE PASSIONS,

Showing how they affect the Countenance, Tone of Voice, and Gesture of the Body, exemplified by a copious Selection of the most striking passages of Shakespeare. The whole illustrated by Copper-plates, explaining the Nature of Accent, Emphasis, Inflexion, and Cadence. The SIXTH EDITION. In one vol. 8vo. price 7s. in bds.



UNIVERSITY OF CALIFORNIA LIBRARY

This book is DUE on the last date stamped below.

Fine schedule: 25 cents on first day overdue

OCT 31 1947

13 Oct '53 FF

JAN 20 1954 LU

REC'D LD

MAR 16 1961

9 Mar '56 SS

MAY 21 1956 LU

10 Jan '61 BM

REC'D LD

JAN 18 1963

FEB 17 1961

100 10 1975 4

24 Mar '61 FF

REG. DEPT. AS 270

LD 21-100m-12, '46 (A2012s16) 4120

YC 51701

M303458

P.A. 2

THE UNIVERSITY OF CALIFORNIA LIBRARY

